

















# MOTION PICTURE EXHIBITOR

DECEMBER 26, 1962

Volume 69

Number 1

IN TWO SECTIONS • THIS IS SECTION ONE

# 44

## YEARS

... of being **FIRST**  
with the **BEST** ...

*in Theatre News, Theatre  
Views, and Theatre Services*

### 1918~1962

## Loew's Theatres Well In Black

(See page 9)

## Pepsi Plugs Pics On Radio Spots

(See page 10)

MOTION PICTURE EXHIBITOR presents an extensive product preview for the coming year, on the occasion of its 44th Anniversary. The staff wishes to all our many friends a happy and prosperous New Year.

**NO MORE CHEEKS TO TURN . . .** see editorial—page 5



METRO-GOLDWYN-MAYER

Presents

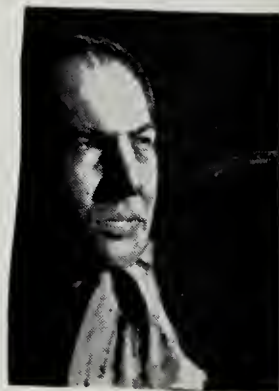
**Kirk  
Douglas**



**CONTACT YOUR  
M·G·M BRANCH  
NOW!**

Co-starring

**Nick  
Adams · Robert  
Walker**

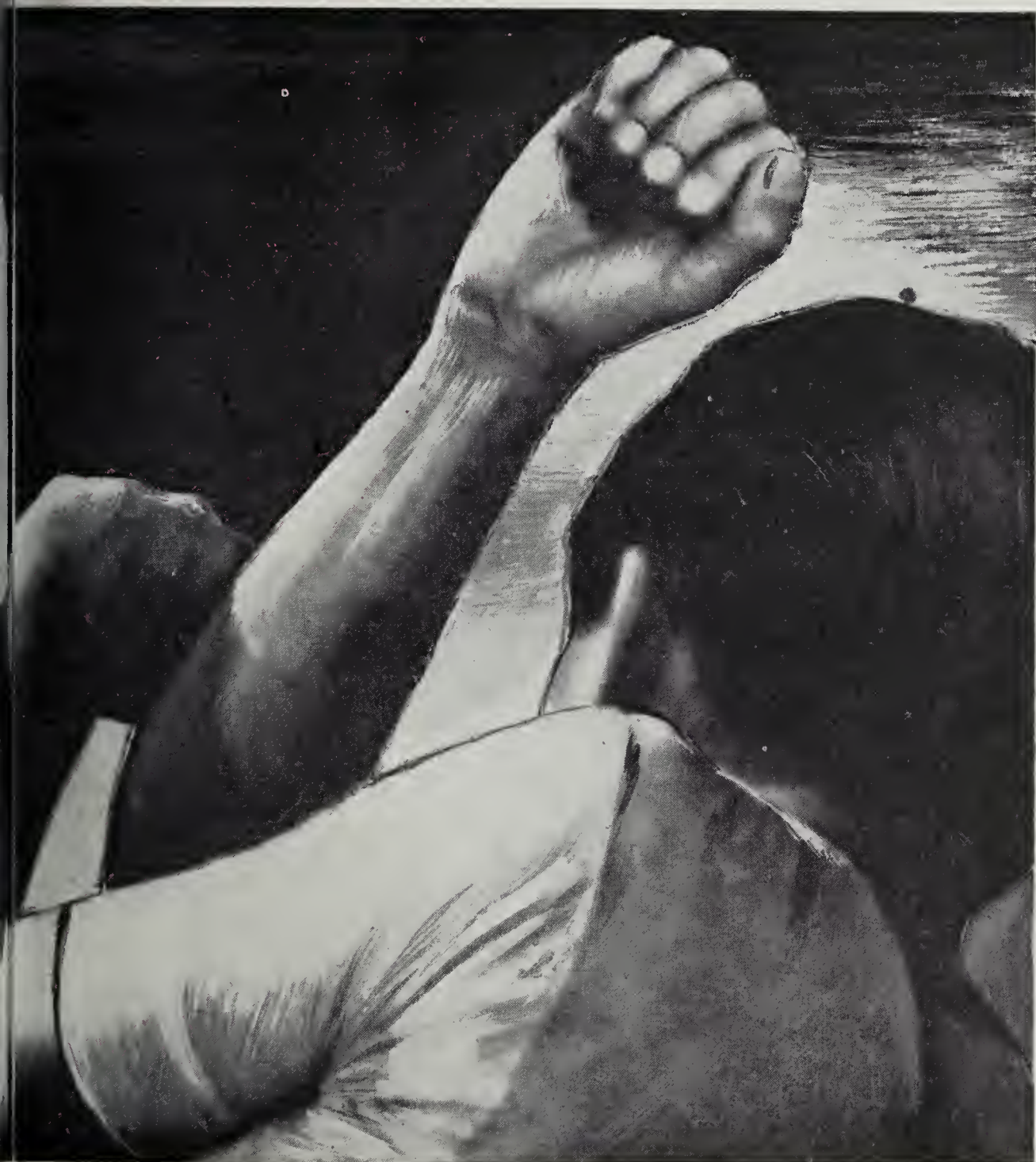


Screen Play by **HENRY DENKER**

Based on the novel  
"L'Hamecon" by VAHE KATCHA Direct



in  
**The "Hook"**



**A STRANGE  
AND  
COMPELLING  
STORY**

In these days of  
man's inhumanity  
to man, its  
haunting theme  
will not soon  
be forgotten,  
for it proves  
that all men,  
no matter  
how different,  
have one thing  
in common  
... their  
humanity!



HEMIAH **PERSOFF** ENRIQUE **MAGALONA**  
GEORGE SEATON Produced by WILLIAM PERLBERG • Panavision®







**What a doll !**



# The Trade Paper Read by Choice—Not by Chance

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Volume 69 • No. 1

DECEMBER 26, 1962

## NO MORE CHEEKS TO TURN

NO ONE in his right mind can possibly find fault with the aims of the Catholic Church or the Legion of Decency in their efforts to influence the motion picture industry to provide the approved type of motion pictures for adults and/or children. They have both the right and the obligation to do so.

However, we do feel justified in asking whether it is a fair and honest treatment of the majority of motion picture theatres when one reads eight or 10 Catholic newspapers blasting the motion picture industry at the same time and not a word in support of fine family entertainment available.

Screaming headlines point to the alleged industry failure to act responsibly in production matters, and editors are quick to urge governmental agencies to provide "guidance," a polite word for censorship. They lose sight of the fact that political censorship is and always will be a disaster. The combination of "do-gooders" and politicians has never worked out to anyone's satisfaction.

Now the cry is for "classification" as the moral cure-all. We are not against voluntary classification of motion pictures, as has been called for by the Bishops' Committee on Motion Pictures. Many theatre owners have set up their own classification procedure, grading films for adults or family audiences with little or no results. There is also the Green Sheet, published monthly by the Motion Picture Producers Association, which grades only those films that have a Production Code seal of approval. Such efforts supplement the work of the Legion.

However, the truth of the matter is that parents as a whole have failed miserably in the task of guiding their children and are looking to their church or their government to take this difficult job off their hands. To those who are worried about the moral future of children, we say that only a parent can be a successful censor.

From the stories that appear in the Catholic press, it would appear that motion pictures are the greatest enemies they have. Certainly, this is a mistaken impression. Like the lay press, Catholic papers know that stories blasting motion pictures guarantee wide readership. This is why films remain "Public Whipping Boy No. 1."

We respectfully ask, "Just what has been done by the Catholic Church and the Legion of Decency to support the worthwhile pictures?"

We are aware that the Legion occasionally commends a particularly outstanding family film, but this is really little

more than lip service. Such action never gets the same degree of exposure in the Catholic press as the blasts of condemnation, and never gets the same amount of publicity from the pulpit.

Is it fair to condemn and then look the other way when a good picture comes along? It is claimed that such positive action is not in the province of the Legion. That may be true, but why not?

Children are disciplined when they misbehave and praised when they do something good. The motion picture industry is blasted when it "misbehaves" and ignored when it does something good.

When an exhibitor books a fine family film and watches it wither on the vine of public indifference, what is he to think? When he sees his less honorable competitor turning crowds away with a piece of sexy trash, how long can he hold out?

It may surprise many readers, but some of the churchmen and moralists who are most articulate against the motion picture industry haven't seen a film in years.

Not too long ago, MOTION PICTURE EXHIBITOR offered to arrange a private preview at no cost for a high dignitary of the Catholic Church who had spoken out against pictures. We received this rather appalling reply: "His Eminence does not care to see any motion picture."

This, we think, is most unfair. We would not attempt to criticize the church with so little first-hand information available.

In conclusion—Let the good pictures be supported with the same zeal that the bad ones are condemned and a great change must take place. Exhibitors for the most part are honorable men, as interested in the welfare of their children and their community as any moralist. The Bible tells them to turn the other cheek when one is slapped. Both cheeks of exhibition are now red and sore with no relief in sight.

The publisher of MOTION PICTURE EXHIBITOR has operated theatres for more than half a century. He has never shown a condemned film or a cheapie in order to grab a quick buck. Most theatremen can make the same claim. They deserve more consideration.

Instead of headlining the negative aspects of the industry and haranguing against motion pictures constantly in every Catholic publication, let's see a little cooperation on the good and worthwhile features. A little cooperation could go a long way.

## FAREWELL TO 1962... HERE'S 1963

IT IS A PLEASURE to bid a not so fond farewell to 1962. We find our holiday spirit somewhat dampened, and know that quite a few of our contemporaries are in a similar frame of mind. Reduced releases, exorbitant film rentals, and reduced advertising in all trade papers made the year a rather gray one for exhibition generally as well.

However, a new year is filled with new hopes. MOTION PICTURE EXHIBITOR hopes that Santa has treated you kindly and that you find 1963 in every way a better year.

We join all mankind in the wish for Peace on Earth . . . Good Will to Men.

HAPPY NEW YEAR!



Universal Pictures Company  
Congratulates  
**The Great**  
**Radio City Music Hall**  
on its  
**30th**  
**Anniversary**

"OPERATION PETTICOAT,"

"MIDNIGHT LACE,"

"COME SEPTEMBER,"

FLOWER DRUM SONG,"

"LOVER COME BACK,"

"THAT TOUCH OF MINK"

**RADIO CITY**

and proudly announces . . . . .



**GREGORY PECK**  
in  
**"TO KILL A  
MOCKINGBIRD"**

**BASED UPON HARPER LEE'S PULITZER PRIZE-WINNING NOVEL**

with

MARY BADHAM • PHILLIP ALFORD • JOHN MEGNA • RUTH WHITE  
PAUL FIX • BROCK PETERS • FRANK OVERTON  
ROSEMARY MURPHY • COLLIN WILCOX

Screenplay by HORTON FOOTE • Directed by ROBERT MULLIGAN

Produced by ALAN PAKULA • Music—ELMER BERNSTEIN

A Pakula-Mulligan, Brentwood Productions Picture • A UNIVERSAL RELEASE

. . . . for February at the Music Hall



# Which One Is The Second-Class Citizen?

A picture, said a wise man from the East, is worth 10,000 words. Since we editorialized on the subject of competition from military theatres, we have been deluged with complimentary letters from exhibitors all across the nation, with one exception.

MOTION PICTURE EXHIBITOR has no desire to turn this into a long, drawn-out crusade against the Army, but we are convinced we have taken the right position.

It has been our contention that little in the way of serviceman's morale would be sacrificed if military theatres were to play feature films slightly behind nearby first-run situations instead of far ahead of them.

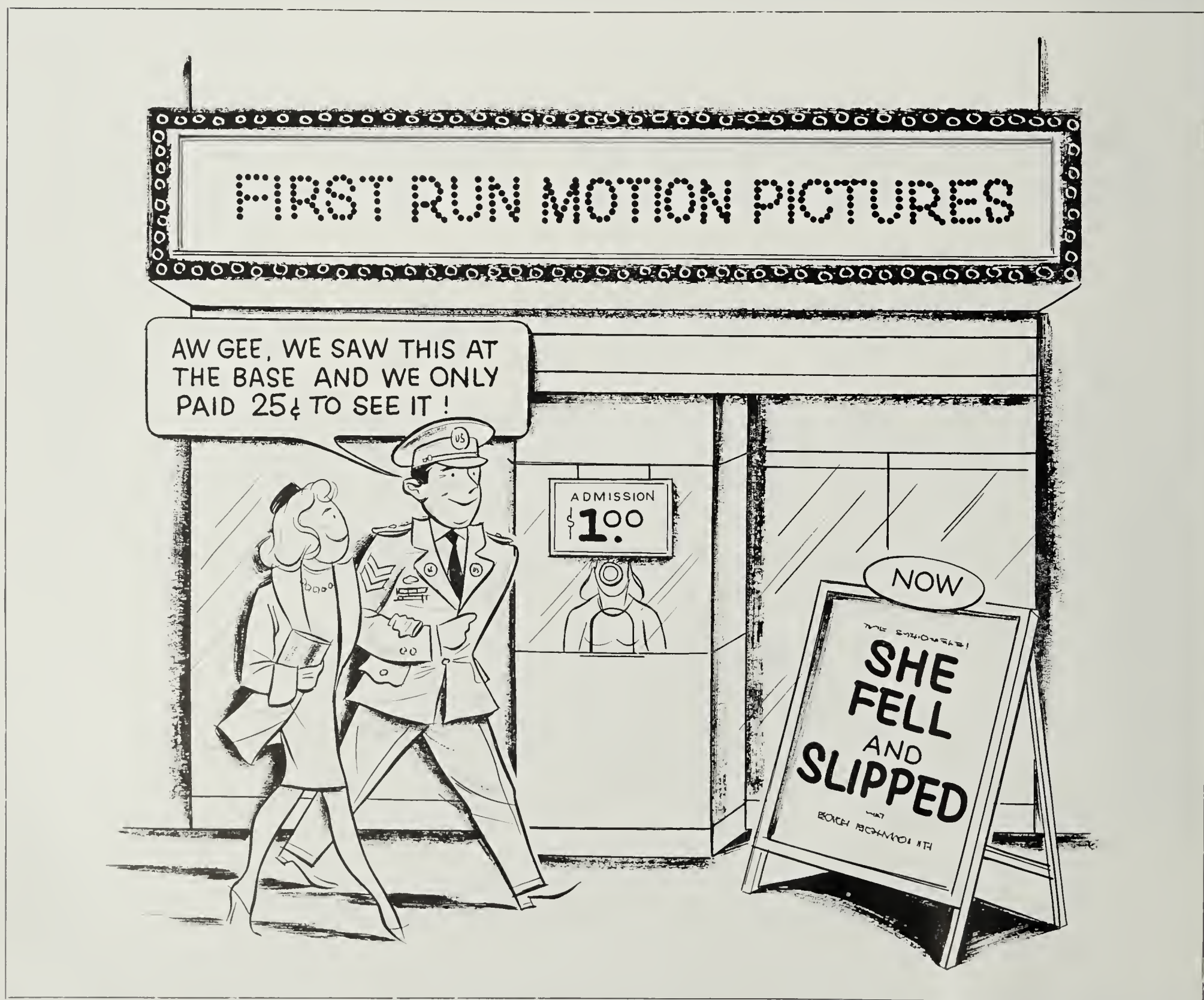
We have been accused of harboring the desire to turn our nation's servicemen into second class citizens. No charge could be more ridiculous. On the contrary, our effort has been aimed at keeping the nation's theatremen in the class of first-class citizens.

We have never quarreled with the right of base theatres to show first-rate, brand new films to the men stationed at such

sites. We have asked only that these showings be moved back a few weeks so as not to endanger the operation of expensive first-run theatres close to these bases that are put in the impossible position of following these playdates at admission prices that are necessarily far higher.

Bob O'Donnell did a great deal to alleviate this problem in his own Texas area, because he knew the right people in the right places. Most exhibitors can not swing the same amount of weight, even though they are faced with the same problem. These theatremen need the help of distribution and of the government. We hope that help will be forthcoming.

Distributors are in an understandably difficult position. They must rely on government cooperation in certain production ventures; they can be harassed by the Department of Justice and accused of conspiracy by the Anti-Trust Division. However, if enough theatremen make their voices heard, the government can be made to listen. The solution to the problem rests with an industry-wide effort. Let every exhibitor make a New Year's resolution to speak up.





# 95% Of Loew's Theatres In Black

## Tisch Tells Meeting That Only A Few Houses Are Marginal; Hotel-Theatre Earnings Lumped

NEW YORK—Board chairman Laurence Alan Tisch told the annual meeting of Loew's stockholders at Loew's Cinerama Theatre that "95 per cent of Loew's Theatres are operating in the black; and only a few are marginal."

Tisch refused to make public the earnings of the theatres separately from those of the hotels declaring that this would be "giving out information" that would assist Loew's competitors. "It is going to be the policy of the company to lump together these earnings," he said finally.

The meeting cast 2,360,747 votes to reelect the management's selections for the board of directors and 2,355,460 votes to reappoint management's selection of public accountants, the firm of Lybrand, Ross Brothers, and Montgomery.

The reelected directors are Charles B. Benenson, James Bruce, Leopold Friedman, Lewis Gruber, Herbert A. Hoffman, John F. Murphy, Simon H. Rifkind, Laurence A. Tisch, Preston R. Tisch, Arthur M. Tolchin, and Jay Wells.

The board will meet shortly to reelect officers.

The meeting, which was termed "friendly," had some questioning from the floor as to why Loew's did not use cash on hand to pay up its share of a \$16,619,000 debenture debt in which the theatre chain is responsible for \$4,740,327 and MGM the rest. The amount was incurred in the separation of the theatres from the producing company. Tisch replied that Loew's is a signatory to the pact and couldn't be released even if it put up its share, adding that the matter had been investigated.

Questioned about dividend restrictions, Tisch explained that under provisions divorcing the theatre chain from MGM, Loew's may pay cash dividends "from earnings . . . only if, after the dividend payment, current assets of the company and its wholly owned subsidiaries amount to at least twice current liabilities." Tisch said the board would pay cash dividends when it was convinced they could be paid, but that there would not be any stock dividends paid.

He assured stockholders that there will be no "over expansion" in the hotel field. "You can be sure," he said, "that the expansion will be on a conservative basis."

Representatives of the auditors assured stockholders that safeguards against misappropriation of funds were adequate.

## UA Names Buyse In Belgium

PARIS—Norbert Auerbach, Continental manager of United Artists, announced the appointment of George Buyse as UA manager for Belgium. His assignment is effective immediately and he replaces Leon Feldun.

## SW Executives Survey Various Zone Operations

NEW YORK—A thorough executive analysis of Stanley Warner theatre operations is under way in the home office. Each zone is being surveyed separately with the zone manager in charge and plan-tial part of the program.

The home office executives participating are S. H. Fabian, president; Samuel Rosen, executive vice-president; Nathaniel Lapkin, first vice-president; Harry M. Kalmime, vice-president and general manager; W. Stewart McDonald, vice-president and treasurer; Nat D. Fellman, chief film buyer; Bernard Rosenzweig, real estate; Arthur Rosen, home office executive; and Jack Yellin, head of concessions.

Zone managers participating are Henry Burger, midwest; Frank J. Damis, Philadelphia and Washington; Harry Feinstein, Pittsburgh; Charles A. Smakwitz, New Jersey; and James M. Totman, New England.

## Commerce Dept. Estimates Rise In Boxoffice Receipts

WASHINGTON — The Commerce Department's Business and Defense Services Administration estimated that film industry box-office receipts were \$1.45 billion, up from \$1.37 billion in 1961. The Department predicted that 1963 will be even better than 1962.

The BDSA said remittances from abroad will be in the \$215-220 million range in 1963, about the same as in 1962.

It also said that 1962 theatre attendance rose into the 42-43 million range, up two per cent from the 41-42 million range of the years 1959-61.

BDSA says that indoor theatre construction in 1962 is expected to exceed any year since 1951. This is laid to the growth of suburban shopping centers.

Other statistics released by the agency said that U. S. feature film production totalled 125 in the first 11 months of this year, with a full-year estimate of 140, compared to 165-170 in the first 11 months of 1961.

Favorable factors for higher receipts in 1963 are reported increases in attendance, higher admission prices, and expected strong box-office appeal of several films in production which will be released as specials at advanced prices.

The willingness of exhibitors to invest large sums of money in new theatres "indicates the industry's optimism of future business trends," the BDSA said.

Statistics showed that the total number of film industry employees dropped to 183,000 in 1961 from 184,000 in 1960; but total wages rose from \$766,000,000 to \$811,000,000.

## Weiss Named Ad-Pub Head For New Polaris Prods.

NEW YORK—Nat Weiss has been named vice-president in charge of advertising and publicity of Stanley Kubrick's newly formed Polaris Productions, Inc. Weiss is resigning his post as publicity manager of 20th Century-Fox to assume the position with the new production firm.



WEISS

First of the Polaris projects to go before the cameras is "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb," which is being both produced and directed by Stanley Kubrick for Polaris.

It will be released by Columbia. Already announced for the cast are Peter Sellers and George C. Scott. Filming is to start in London late in January.

The new vice-president will work in close association with Kubrick and serve as liaison between the production company and the distributor of its product.

Weiss has been the publicity manager of 20th-Fox for the past three years, and recently completed a four-month stint in Rome to direct personally the publicity phase of Joseph L. Mankiewicz's "Cleopatra," returning to New York to guide the launching of Darryl F. Zanuck's "The Longest Day." Prior to moving over to the publicity desk at 20th-Fox, Weiss was the company's assistant advertising manager for three years.

His resignation at 20th-Fox takes effect early in 1963 and his appointment at Polaris is effective immediately upon his end of tenure there.

## WB Income Up

BURBANK, CAL.—Jack L. Warner, president, Warner Bros. Pictures, in a statement to stockholders reported that for the year ended Aug. 31, 1962, the consolidated net income amounted to \$7,566,000, equal to \$1.56 per share on 4,830,052 shares of common stock outstanding at that date.

The consolidated net income for last year amounted to \$7,209,000, which, after giving effect to the Feb. 19, 1962, stock split of four shares for one, represented \$1.49 per share on the shares outstanding on Aug. 31, 1961.

Net current assets at Aug. 31, 1962, were \$48,331,000 (including \$11,732,000 cash), and debt due after one year was \$6,126,000, compared with \$47,513,000 (including \$20,657,000 cash and U. S. Government securities) and \$5,842,000 respectively, at August 31, 1961.

The company will pay a 12-½ cent dividend on its common Feb. 5 to stockholders of record Jan. 11, 1963.

## NO ISSUE NEXT WEEK

MOTION PICTURE EXHIBITOR, as is its annual custom, will not publish next week to give its hard-working staff a chance to relax over the New Year holiday. We'll be back with renewed vitality for the issue of Jan. 9, 1963. HAPPY NEW YEAR TO ALL.



# Pepsi-Cola '63 Radio Commercials Also Designed To Sell Moviegoing

NEW YORK—Pepsi-Cola Company will help the nation's 18,000 movie theatres sell more tickets in 1963 through radio advertising.

Working through its nation-wide bottler organization, Pepsi-Cola will use commercials to promote movie attractions for local exhibitors, Edward C. Finneran, manager for theatre sales for the soft drink company, said at a trade news conference.

"Pepsi-Cola Company has long been known for its advertising effectiveness, and we and our bottlers have decided to put this know-how and effectiveness to work in behalf of exhibitors," Finneran said.

Finneran explained that Pepsi-Cola bottlers have been supplied with a tandem series of spot radio commercials, designed to plug movie attendance as part of the company's 1963 "Now It's Pepsi For Those Who Think Young" advertising campaign.

Provisions have been made in this commercial series for approximately 45 seconds of "open middle time," between a musical opening and close.

It is during this "open middle" time slot Pepsi will provide free a vehicle for exhibitors for on-the-air billboarding of their attractions, citing stars, days, dates, starting times, etc.

The commercial series were prepared by Pepsi-Cola's agency, Batten, Barton, Durstine, and Osborn, under the direction of Philip B. Hinerfeld, vice-president and director of advertising for Pepsi-Cola Company. The spots, part of the company's 1963 first flight radio effort, covering January-June, are already in the hands of bottlers.

They feature the sprightly vocals of Joanie Sommers, backed up by the Mitchell Ayres orchestra.

Plans are being discussed for a supplementary series of movie commercials to be part of the company's July-December second flight.

Discussing the over-all program with newsmen, Finneran said:

"There is nothing complex about this procedure. Local exhibitors should contact the Pepsi-Cola bottler in their area and sit down with him to develop the details of how he can have his attractions plugged during Pepsi's commercial time on the radio. Then, he simply arranges for a steady flow of copy to the bottler who then relays it to the station.

"Since most alert showmen are continually looking to media to plug their attractions, Pepsi-Cola bottlers will go to bat for these showmen and give them the vehicle for this exploitation effort."

Hinerfeld pointed out that in 1963, Pepsi-Cola and its bottlers plan to use some 3,000 radio outlets in its advertising program.

"We are sure," Finneran continued, "that alert showmen will not stop at getting the gratis plug over the air, but will take one step further and develop additional tie-in promotions with Pepsi-Cola bottlers in their areas."

The program is being offered to exhibitors free of charge. All they have to do is contact one of the cooperating 530 Pepsi bottling plants throughout the U.S. to which the program is limited. Said Finneran, the alert theatremen will move fast to get into the



Seen at exhibitor luncheon held recently in Hollywood for Dino De Laurentiis' production of "Barabbas" are (left to right) Sol Schwartz, vice-president in charge of west coast operations for Columbia; Bob Goodfried, studio publicity manager; Norman Jackter, western division sales manager; and Arthur Manson, campaign coordinator for the picture.

## Filmways Cuts Loss

NEW YORK — Martin Ransohoff, board chairman, Filmways and subsidiaries, reported to stockholders that while a net loss of \$125,860 was suffered in the fiscal year ended Aug. 31, the company ran up its gross revenues to \$12,829,849, an 81 per cent increase over the \$7,073,959 in the preceding year.

The company succeeded in cutting its loss from the \$152,966 of the prior fiscal year.

The 1962 fiscal year also witnessed an increase in the company's assets to \$4,944,675, which compares with \$3,247,770 in 1961.

program early. Any exhibitor, customer or not of Pepsi, may apply for participation.

It is up to the individual bottler as to how many spots will be utilized over the 3,000 radio outlets. If the first six months of the campaign show impressive interest and results, the copy will change and the program will be intensified during the last six months of 1963. He estimated that Pepsi was being served in about 40 per cent of the nation's theatres.

While the program is limited to the U.S., he didn't see any reason why Canadian bottlers couldn't set up a similar program.

## TERM OF TRIAL

Recently, we were privileged to see Warner Brothers' fine drama, "Term of Trial," starring Laurence Olivier and Simone Signoret, and introducing an exciting young actress, Sarah Miles.

We were impressed favorably by the picture although we must admit some misgivings about the title.

Now that we have seen the advertising campaign on the picture, we feel that Warners has a good chance to come up with a sleeper. It is far from a blockbuster, but the ads are provocative, intelligent, and eye-catching.

The boys in the ad department have given Benny Kalmenson and Razz Goldstein an excellent peg on which to hang their sales campaign. It's a job well done.

JAY EMANUEL

## \$25 Million Redevelopment For Site Of Fox, Frisco

SAN FRANCISCO—A \$25 million upper Market Street redevelopment program that will replace San Francisco's historic Fox Theatre starting with the first stage of an ultra-modern 36-story office building was announced by Eugene V. Klein, president of National General Corp., and Morton A. Sterling, president of Sunset International Petroleum Corp., joint developers of the project.

It was also disclosed that Cahill Construction Co., pioneer San Francisco builder, is acquiring an equity interest in the venture.

The redevelopment program includes the block-sized Fox property on Market Street, in addition to a \$1.3 million, 75,000-square-foot corner site diagonally across Market Street from the Fox, purchased by the two companies. This latter parcel, presently the site of a parking lot adjoining the soon-to-be remodeled Whitcomb Hotel, will be a second stage of the Fox project. Its development will tie in with recently organized business and civic efforts for the planned redevelopment of Market Street.

Commenting on the redevelopment of the Fox site, which will start in February and be completed in three stages over a three to five year period, the two chief executives noted the strategic location of the project.

"The new building complex will be located on a new subway system planned for Market Street, has direct access to the city's principal Skyway freeway system, and will have its own ample parking facilities," Klein and Sterling said.

"With the special feature of being immediately adjacent to San Francisco's Civic Center and in the heart of its accelerating upper Market Street redevelopment, our project should play a key part in San Francisco's economic growth," John Cahill, Sr., head of the well-known Bay Area construction firm bearing his name, added.

Noting that there is a strong present shortage of premium office space in San Francisco that should increase sharply in coming years, the two executives said that their companies are already negotiating with several possible major tenants for the new high-rise building. The 36-story, three-winged complex will contain about 500,000 square feet of rentable space, they said. Following demolition next year of the 5,000-seat Fox Theatre, a San Francisco landmark since 1929, work will begin at once on the first stage of the new office building.

National General Corp., Los Angeles-based owner of the Fox Theatre as part of a 220-theatre circuit it operates throughout 16 western states, began a broad diversification program early this year which included real estate development. Aimed at eliminating unprofitable operations and boosting income from others, its plans include redevelopment of some of its present prime-location properties, such as the San Francisco Fox, as well as outside ventures.

## Sports Subject From Movietone

NEW YORK—Announcement of the availability of the Movietone United Press-International 1962 Sports Yearender was made by W. R. Higginbotham, vice-president and producer of Movietonews, Inc. A 30-minute release, the Movietone UPI reel is a symposium of the sporting highlights of the year and was produced under the supervision of UPI executive M. S. Greenman.



## Bragg To Head DeLuxe; Fox To Expand Services

NEW YORK—Darryl F. Zanuck, president of 20th Century-Fox, announced the election of Herbert E. Bragg as president of DeLuxe Laboratories, a wholly-owned subsidiary of the company.



BRAGG

At the same time he announced that Alan Freedman, who has been head of the laboratories for 47 years, has retired at his own request, but in an advisory capacity. Freedman is 73 years old.

Zanuck lauded the long and brilliant administration of Freedman and

pointed out the Laboratories would continue to operate along the progressive lines inaugurated by him.

DeLuxe, Zanuck said, has the largest and most complete film production laboratories in the world and more than 500,000,000 feet of film are processed there annually.

"In fact," he pointed out, "the recently completed expansion of its facilities has made possible the complete utilization of the laboratories for all 70mm production, including Todd-AO, Panavision, and other processes.

"We intend to continue this multi-million dollar expansion of our services and facilities into other fields and plans are actively progressing along these lines to make DeLuxe even more attractive to our current and potential customers."

Zanuck said he hoped "the unfounded rumors that have been circulating about the proposed sale of the Laboratories will now be permanently abandoned." Nothing could be further from the truth. Our plans are all in the active stage, not mere possibilities.

"Such forthcoming attractions as the Todd-AO production of 'Cleopatra' in addition to other features of this stature will be among those that DeLuxe will handle."

Bragg, who is a Fellow of the Society of Motion Picture and Television Engineers, holds a degree in electrical engineering, with advance studies in electricity, magnetism, and higher mathematics. He was research engineer with Bell Telephone in the early days of sound and joined the Fox Case Company in 1928.

Bragg has been associated with 20th-Fox in the development in many of the modern screen techniques, particularly CinemaScope, in addition to stereophonic sound, Eidophor, and extensive research with various color processes.

He became assistant director of the research division of 20th-Fox in 1934, was on leave to the U. S. Government from 1942-1945, and resumed his duties with the motion picture company immediately thereafter. He became director of research last year. Bragg will take office as president of DeLuxe on Jan. 1.

DeLuxe, which has plants in Los Angeles, Canada, Chicago, and New York, processes both feature and industrial films in color and black-and-white and in all the modern screen techniques.

### Levinson Joins Crown

LOS ANGELES—Appointment of Bob Levinson as national print supervisor of Crown International Pictures is announced by Newton P. Jacobs, president.

## UA, Exhibs Map "Taras Bulba" Bally In Face Of N. Y. Newspaper Strike

NEW YORK—An all-out campaign for the release of Harold Hecht's "Taras Bulba" in the New York area during the current newspaper strike was in evidence at a special meeting of United Artists' "Premiere Showcase" theatre officials and UA's advertising-publicity-exploitation executives. Intensive plans to open the multi-million dollar spectacle were reviewed and revamped at the conference chaired by Fred Goldberg, UA vice-president.

Every phase of ballying the Eastmancolor-Panavision epic was re-evaluated by the group—from extraordinary television advertising to the distribution of special heralds at local supermarkets.

Goldberg outlined work already done for the film starring Tony Curtis and Yul Brynner with Christine Kaufmann, which opens Christmas Day as a UA "Premiere Showcase" attraction in 15 theatres in the area.

The weekend before the start of the strike, previously scheduled half-page ads for "Taras Bulba" had appeared in the comic sections of the New York Journal-American and the Sunday Mirror. The ads ran in 75 other top newspapers from coast to coast. Inserted in Puck, the Comic Weekly; Metro Comics and in independent comics distributed throughout the country, the ads were read by an estimated 21 million persons.

A subway poster campaign, blanketing every line of the vast New York City transit system had started on Oct. 1. Due to the strike, UA and theatre officials agreed that special copy prominently listing the names of the "Premiere Showcase" theatres and underscoring the Christmas Day opening be sniped to the posters. This has been done.

Prime tv time already had been purchased. It was decided that the major advertising budget realignment due to the strike would be the substantial increase in expenditures for television and radio.

### U-I Shifts Personnel

NEW YORK—A series of year-end changes in the Universal Pictures Company domestic distribution organization was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

Effective Dec. 31, Al Kolkmeier, sales manager of the Universal branch in Pittsburgh, is being transferred as sales manager to Cincinnati. Frank Schreiber will become a salesman in Cincinnati.

Bernard "Buddy" Golden, presently salesman in Philadelphia, is being appointed sales manager in Pittsburgh.

E. C. Elder, sales manager in Kansas City, is resigning, and Raymond McKittrick, salesman in Kansas City, will assume the post of sales manager there.

### Miller's "Tropic" For Film

BEVERLY HILLS, CALIF.—Henry Miller's acclaimed literary classic, "Tropic of Cancer," which has been banned, damned, and defended throughout the world, will be made into a motion picture by producers Elliott Kastner and Stan Shpetner for Embassy Films, it was announced by Embassy president Joseph E. Levine.

From the discussion an outstanding video spot campaign emerged, utilizing four tv stations, WNBC, WCBS, WNEW, and WPIX. The tv spots will reach daytime and evening viewers, are adjacent to important network shows, and extensively cover action and children's shows.

In addition to television, heavy emphasis will also be placed on radio, with spots on stations WCBS, WOR, WABC, WNEW, WMCA, WINS, and numerous local stations in the Metropolitan area. The exhibitor representatives stressed the importance of continuing the radio campaign throughout the opening week, which will be done.

In re-scheduling advertising in publications, a study was made to learn which local newspapers had the best newsstand sales. Goldberg said that "advertising in several vital magazines will be increased."

The exhibitors also revealed that they were stepping up their use of window cards and enthusiastically supported UA's plan to issue a holiday entertainment bulletin, spotlighting "Taras Bulba" and the participating theatres.

A suggestion that special "Taras Bulba" floats tour the Greater New York area was thoroughly discussed and adopted as another means of expanding the campaign at the point of sale.

At the meeting's start, exhibitors were urged to exert the same mammoth efforts in launching "Taras Bulba" as they did so successfully in publicizing the "Premiere Showcase" concept at its inception last June.

Circuits represented at the talks included Associated Prudential, Brandt, Century, J. J., Stanley Warner, and Trans-Lux.

In addition to Goldberg, UA officials present included Gabe Sumner, national director of advertising, publicity, and exploitation; Mort Hock, advertising manager; Meyer M. Hutner, publicity manager; and Al Fisher, exploitation manager.

### Cari Co. Succeeds Desilu

NEW YORK—Formation of Cari Releasing Company, as successor to Desilu Film Distributing Company, has been announced by Lewis S. Ginsburg, head of the new national and international distribution organization.

Ginsburg revealed that in addition to continued distribution of Desilu's "The Scarface Mob," Cari will shortly release a group of feature films for both regular theatres and art houses.

Among the subjects set for early release by Cari are "Cross Of The Living," with Pascale Petit and Karl Boehm, and a horror package consisting of two newly titled reissues.

### Heyes, Fox Cancel Pact

LOS ANGELES—Writer-director Douglas Heyes has obtained release from his non-exclusive writer-director contract with 20th-Fox. Heyes retains all rights to his original screenplay, "The 12th of Never," which was planned for production by 20th-Fox this year.

Random House will publish Heyes' novelization of the property next fall, with negotiations for filming of the romantic drama now underway with several companies.



# NO SIN OR SPECT



**THE DUEL FOR A NATION!**  
Lot against the infamous Prince of Evil!



**UNVEILING OF THE MAIDENS!** The most beautiful innocents from far-off corners of the known world! "Gifts" for the nobles of the Royal court of S

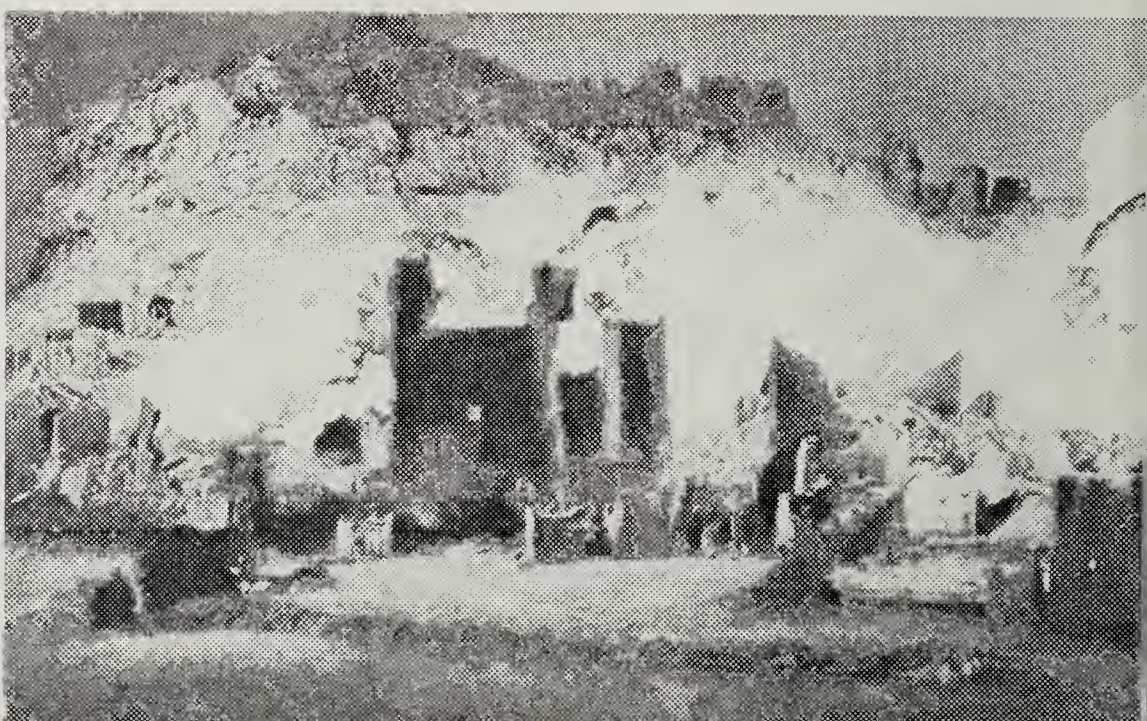
# SODOM

*"...The men of Sodom were wicked and sinners before the Lord exceedingly..."*

—GENESIS, XIII, 13



**LOT'S WIFE** turns into a pillar of salt for violating the commandment of God!



**THE VENGEANCE OF THE LORD!** Once...only once...in all the a mankind have the hosts of heaven descended on the cities of earth in chariots.

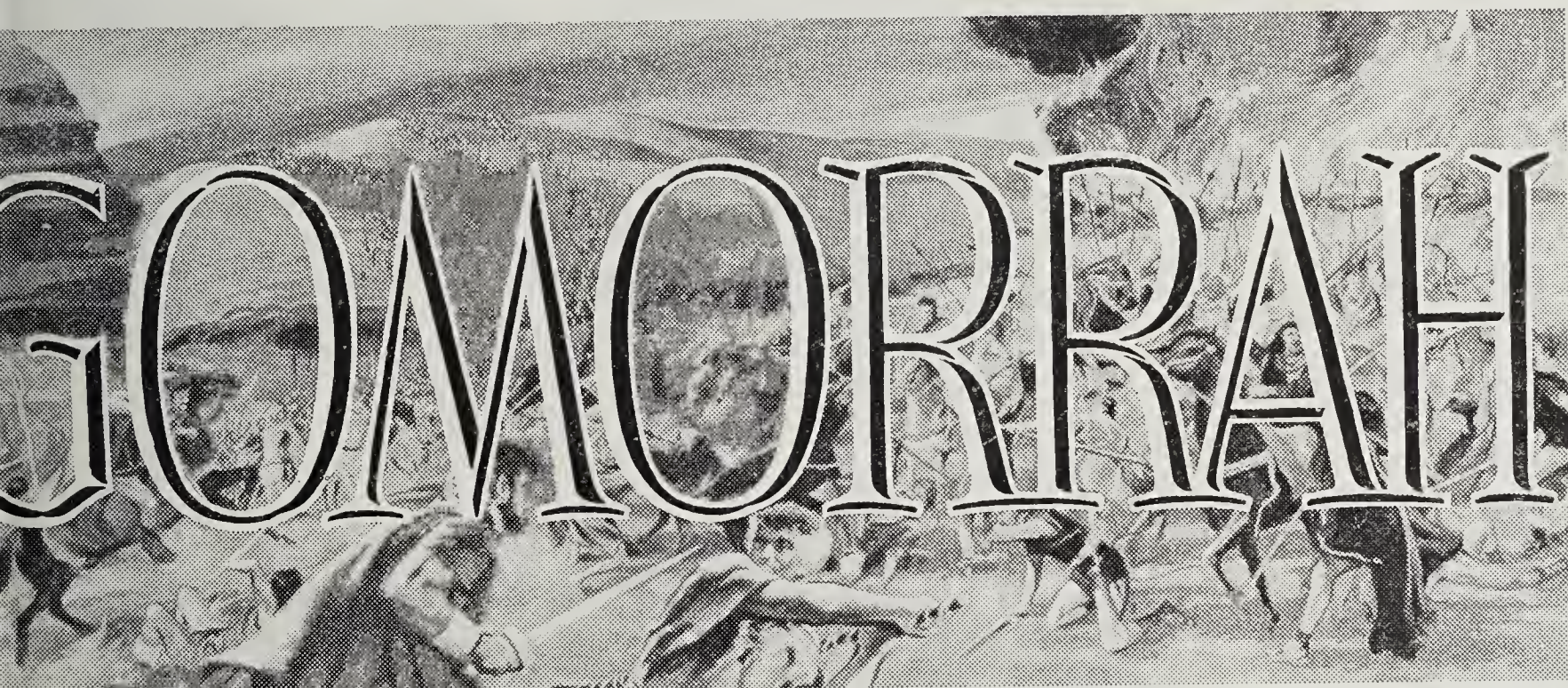


# GLE TO EQUAL IT!



GAN PLEASURES...THEN THE HOUR OF RECKONING! Sins  
own were here invented...so shocking the centuries have never forgotten them!

QUARRY OF SLAVES... Where  
the beautiful were owned body and soul!



AND GOMORRAH starring STEWART GRANGER • PIER ANGELI • STANLEY BAKER • ROSSANA PODESTA • RIK BATTAGLIA • GIACOMO ROSSI  
T • ANOUK AIMEE • Produced by GOFFREDO LOMBARDO • Directed by ROBERT ALDRICH • Music by MIKLOS ROZSA • Executive Producer MAURIZIO  
E • Color by DELUXE • A TITANUS PRODUCTION • A GOFFREDO LOMBARDO and JOSEPH E. LEVINE PRESENTATION • Released by 20TH CENTURY-FOX

BOOK IT  
NOW!  
National  
Release  
January 25



PTATION OF LOT! He forgets  
plemn promises he made to his God!



ATTACK OF THE HELAMITES!  
... Savage conquerors ... despoil the land!



ULTIMATE TORTURE ... in the evil  
embrace of the man in the iron-spiked coat!



# Sack Brings Stage Shows To Boston Movie Scene As Holiday Attraction

BOSTON—In a revival of stage shows at motion picture houses, Ben Sack is back with vaudeville at his 4,300-seat Music Hall, which opened its Christmas show on Christmas night with Alan King, June Valli, Step Bros., and Joe Horlicher Orchestra with 22 pieces, with "Jumbo" as the film attraction.

"People want live talent," the showman said, "and we are running this show at regular admission prices." It marks the first time in many years that Boston has had a live stage show in a motion picture theatre for New Year's eve.

The house is scaled at the regular prices, 90 cents-\$1.80, except for New Year's eve when admission will be \$3.50 orchestra; \$2.50 balcony. The stage show, headed by Alan King, is in for eight performances, from Christmas night through New Year's night, Dec. 25-Jan. 1.

Sack began stage shows in Boston with films when he first took over the Metropolitan and converted, beautified, and glamorized it into the Music Hall. He opened the theatre with an orchestra, the Wurlitzer grand organ, and a line of Music Hall dancers and acts. He then proceeded to make further motion picture history in Boston by preempting "The Manchurian Candidate," which he was showing, for a week, to bring in the Bolshoi Ballet, which wound up with the highest gross in the city's history, \$222,000 for the week.

To kick off the Alan King Show at his theatre, he flew King to Boston on Monday, Dec. 17, for press conferences with Boston and outlying newspapers, radio, and television writers.

King quipped at the press gathering: "I came up to Boston to get a little publicity, because in New York you can't get any at all because of the newspaper strike."

Sack said that he is experimenting with the project of stage shows, and that if this goes over as expected, he will make efforts to produce continuous live shows with big names along the calibre of Judy Garland and Jack Benny.

King will play two shows a night, and told the press that he is interested in an endeavor to bring back vaudeville. He pointed out in a speech to the assembled representatives of communications media that Billy Rose wants to bring back the Ziegfeld type show to the 3,200-seat Ziegfeld, and said that throughout the country there is a desire for "flesh" shows.

The complete bill for the Sack Music Hall Christmas show is the stage show, and film "Jumbo," and the color film, "Jacqueline Kennedy's Asian Journey."

Sack pointed out that "rising costs" have caused experimentation with stage shows to "just about disappear." He said that he feels this endeavor on Christmas week is a test of whether or not the public will embrace stage fare again.

## Seneca Acquires "Zazie"

NEW YORK—Seneca International, Ltd., distributor of Akira Kurosawa's latest hit, "Yojimbo," has acquired a second film for national distribution, Louis Malle's zany color comedy, "Zazie."

## Embassy Sells 33 Films For TV Showings In N. Y.

NEW YORK—A major tv-motion picture transaction between Embassy Pictures and WOR-TV was jointly announced by Joseph E. Levine, president of Embassy Pictures, and Robert J. Leder, vice-president and general manager of the New York television station.

Under the terms of the agreement, Channel 9 has purchased a package of 33 major films from Embassy, 17 of which are in color. In a unique aspect of this transaction, and pointing up the recent vintage of the motion pictures involved, several have yet to go into production.

Included in the package are "Hercules" and "Hercules Unchained," both starring Steve Reeves; "The Fabulous World of Jules Verne"; and several of Ingmar Bergman's motion pictures.

Others in the diversified package include "Attila The Hun," "Thief of Bagdad," "Walk Into Hell," and "Morgan The Pirate."

Of the entire 33 films, only two are dated prior to 1956. All of the others are post-60s, and several will not be scheduled for motion picture theatre showing until 1963 and 1964.

The films will be presented on Channel 9 on a once-a-month basis. "Hercules," in color, will be the initial feature scheduled for Jan. 4. The second film will be "Attila The Hun," to be presented in February.

## Fire Destroys Theatre

REHOBOTH, DEL.—Fire destroyed the 600-seat Avenue Theatre, used only in summer, and a restaurant, two stores, and an apartment, four buildings in all. Operator of the theatre is William Derrickson, who also runs the town's two other motion picture houses, the Center and the Blue Hen. The Avenue restaurant and theatre were built 25 years ago as a single structure and converted in 1937, according to Mrs. Grace Shockley Cooper, heiress to the ill-fated restaurant and theatre owned by her father, the late George Shockley, who once owned all the burned properties. He died last summer.



Robert Mochrie, vice-president and general sales manager of MGM, and producer Joe Pasternak, right, accept award for "Billy Rose's Jumbo" from officials of Bridgeport's Barnum Festival.

## Ultra Maps Ad Campaign To Launch Four Releases

NEW YORK—A substantial advertising campaign in film trade publications will be used by Ultra Pictures Corp. to launch the first four feature films to be released by this new distributing organization, Budd Rogers, president, announced.

The ad campaign will be initiated with a series of full page four-color advertisements with the first of these scheduled to appear early in January, 1963.

Films to be featured in the ad campaign, all of which are to be released early in 1963, are "Two Nights with Cleopatra," starring Academy Award-winner Sophia Loren and Alberto Sordi; "Rice Girl," starring Elsa Martinelli; "A Day In Court," starring Miss Loren, Peppino de Filippo, Walter Chiari, Ettore Manni, Sylvana Pampanini, and a galaxy of other continental stars; and "Fatal Desire," starring Anthony Quinn.

Ultra Pictures Corp. was incorporated earlier this year by Rogers, a veteran of nearly 40 years in the film industry, and by long time producer and distributor Sherman S. Krellberg, president of the Principal Film Exchange in New York and of the Goodwill Pictures Corp., who is vice-president and treasurer of the new distributing organization.

William Schulman's Mayfair Graphics, a creative art and copy organization, has been retained to prepare all of the advertising material for Ultra. Schulman, president of Mayfair Graphics, will also serve as advertising director of Ultra.

Blank-Rand Associates, Inc., will handle the publicity and public relations for Ultra.

## Fox '62 loss at \$30 million

NEW YORK—Twentieth Century-Fox Film Corporation reported a loss from operations of \$16,816,241 for 39 weeks ended Sept. 29, 1962. This compares with a loss from operations for the 39 weeks ended Sept. 30, 1961, of \$11,544,007.

Estimated last quarter operating losses coupled with year end special write offs after credit for income tax loss carrybacks indicate a full-year loss for 1962 in the area of \$30,000,000.

This increase of approximately \$5,000,000 in anticipated net losses over management's estimate made last summer results from disappointing grosses of pictures in general release, coupled with a consequent increase in reserves against the expected grosses of such pictures. The hit film, "The Longest Day," is in pre-release and profits from this attraction cannot be realized or reflected until its general release in 1963.

Big things also are expected next year from "Cleopatra."

## "Mutiny" Tops Million

NEW YORK—"Mutiny on the Bounty," MGM's spectacular film, has grossed its first million dollars in the United States and Canada. The company announced the Arcola production has brought in more than \$1,108,000 at the box office, even though it has opened in only 11 cities since its world premiere in New York on Nov. 8.

At New York's Loew State alone, the picture has grossed more than \$275,000.





JOSEPH E. LEVINE presents  
**"YOUNG GIRLS  
OF GOOD FAMILY"**  
An Embassy Pictures Release

JOSEPH E. LEVINE  
presents  
**THE SKY ABOVE  
THE MUD BELOW**  
COLOR

JOSEPH E. LEVINE  
presents  
**"LA VIACCIA"**  
JOSEPH E. LEVINE presents  
**"LOVE AT TWENTY"**  
An Embassy Pictures Release

JOSEPH E. LEVINE in association with ELY LANDAU  
and JACK J. DREYFUS, JR. presents  
**"LONG DAY'S JOURNEY  
INTO NIGHT"**  
An Embassy Pictures Release

JOSEPH E. LEVINE  
presents  
**"ZULU"**  
An Embassy Pictures Release

JOSEPH E. LEVINE  
presents  
**"7 CAPITAL  
SINS"**  
An Embassy Pictures Release

JOSEPH E. LEVINE presents  
SOPHIA LOREN  
as  
**"Madame"**  
TECHNICOLOR  
TECHNIRAMA 70mm  
An Embassy  
Pictures Release

JOSEPH E. LEVINE presents  
**Boccaccio  
70**  
EASTMANCOLOR  
An Embassy Pictures Release

JOSEPH E. LEVINE presents  
**Divorce  
Italian Style**  
An Embassy Pictures Release

JOSEPH E. LEVINE presents  
**"CRIME DOES  
NOT PAY"**  
An Embassy Pictures Release

JOSEPH E. LEVINE presents  
**CONSTANTINE  
AND  
THE CROSS**  
EASTMANCOLOR  
An Embassy Pictures Release

**THE ONES TO SEE  
ARE FROM  
EMBASSY IN '63!**

JOSEPH E. LEVINE CONTINUES HIS  
FORWARD MARCH OF BOXOFFICE HITS  
WITH A BIG PARADE OF ENTERTAINMENT!

JOSEPH E. LEVINE  
presents  
**"LANDRU"**  
IN COLOR  
An Embassy Pictures Release



# The NEW YORK Scene

By Mel Konecoff

LORD GEORGE ARCHIBALD, chairman of the Federation of British Film Makers, has a phenomenal memory. When we greeted him at a conference and reception last week at the Hotel Astor, he remarked, "It's been all of 15 years, hasn't it?" He referred to the days when we used to cover and confer with the film division of the British Information Service which he headed.

He's here on a matter of personal business mainly, and he reported that the top box-office films of 1962 in Britain from any source are "Guns of Navarone," "Dr. No," "Only Two Can Play," "Road To Hong Kong," and "The Young Ones" (known here as "It's Wonderful To Be Young").

Lord Archibald didn't see any reason why the "Eady Plan" which is so successful in England shouldn't work here. (TOA and Allied are studying it). On the subject of the Common Market, he didn't know whether joining it would be helpful or not as far as the industry is concerned. His Association has not declared for or against it, preferring that the needs of the country influence the decision. The film unions are against the move.

He estimated that 70 to 80 first features are being turned out in England, and he thought there was room for 100 imported films in the island's distribution scheme. There is no definite trend in British production, he declared, with all the individual producers trying to make at least one film per year as they see fit.

**SEASONAL NOTE:** This will be the 20th consecutive Christmas which will see thousands of New York's underprivileged and crippled children entertained by movies and live entertainment and gifted with toys, candy, books, etc.

Who played Santa? None other than Harry Garfman, Brooklyn and Queens business representative for projectionist's Local 306 IATSE, and the members of the Movie Social Club of Kings County, consisting of about 300 projectionists. They spend their Christmas weeks in the children's wards of the public hospitals of the area.

Aside from their Christmas efforts, the boys have conducted fund raising efforts for worthy causes. The latest one they are concentrating on is a children's clinic at one of the hospitals which treats cystic fibrosis, diabetes, epilepsy, etc.

THE ANNUAL Christmas party of the Associated Motion Picture Advertisers was once again a huge success with practically everyone of the attendees walking away with a prize. One of the giveaways was an expense-paid six day stay at the Desert Inn in Las Vegas.

Ted Arnow, president, presided, and Mel Gold acted as master of ceremonies. Comedian Morty Storm entertained while a cute female Santa and two equally cute assistants provided the hospitality at the Hotel Piccadilly.

**THE METROPOLITAN SCENE:** Abe Weiler, motion picture editor of the non-publishing New York Times, has commenced serving as motion picture critic for radio station WOR for the duration of the newspaper strike. . . . Jackie Gleason was supposed to devote part of his tv show to plugging "Gigot," and it's about time he did something for the film. . . . Principal photography on "Threepenny Opera," now being filmed in West Germany, will be completed in New York with scenes starring Sammy Davis, Jr. . . . They're opening the doors at Radio City Music Hall at 7 a.m. during the holidays this week. . . . Joe Levine pushed back openings of "7 Capital Sins" and "The Law," presumably due to the newspaper strike. . . . More season's greetings in from Ed Hyman, Dan Terrell, Gordon Armstrong, Everett C. Callow, Barbara Wilkens, Harry Goldberg, United Artists, Jack Levin, Ruth Pologe, David Flexer, Jim Mauceri, National Association of Concessionaires, the Monroe Goodmans, Graham Wahn, Fortunat Baronat, the George Waldmans, the Al Floersheimers, Dino De Laurentiis, Walt Disney, Ed Harrison, Charles Powell, Norman Robbins, Irving Ludwig, Samuel Bronston, Joe Wolhandler, Jim Mahoney, Eve Siegel, the Al Steens, Bernie Lewis, Hortense Schorr, E. H. Geissler, Burton Robbins, the Paul Ringes, Fred Herkowitz, Norman Elson, Sid Newman, etc.

Joyous Holidays And A Happy New Year To All.

## Columbia Outlook Bright; "Lawrence" Leads Surge

NEW YORK—A. Schneider, president, Columbia Pictures, told stockholders at a home office meeting that the company's outlook was brighter due to the strength of upcoming pictures, including "Lawrence of Arabia."

In the first quarter of the current fiscal year, Columbia showed a net profit after taxes of \$577,000, or 34 cents per share, compared to \$1,242,000 or 76 cents per share in the corresponding previous year's quarter.

Columbia directors declared a regular quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock payable Feb. 15 to stockholders of record Feb. 1, 1963.

Executive vice-president Leo Jaffe also saw big business ahead for the company and indicated that his confidence in the company's future was based on the fact that the company has today what he regards as the finest lineup of producer and director talent. He said every producer making pictures for Columbia is now operating as an independent. He stressed that Columbia will produce a pic-

ture anywhere in the world where it can be turned out more economically, but said that the company will as much as it can have pictures produced in Hollywood studios.

Colpix, Columbia's record subsidiary, is now in the black, Jaffe reported.

Sol A. Schwartz, vice-president in charge of west coast activities, likewise painted a bright production picture for the stockholders.

M. J. Frankovich, first vice-president, told of the company's overseas production activities.

Vice-president Jonas Rosenfield, Jr., in charge of advertising, discussed the effect of the New York newspaper strike on the opening of "Lawrence Of Arabia" at the Criterion, and the use of other media in the emergency.

It was disclosed that Columbia had written off \$100,000 due from Cuban distributors.

Jerome Hyams, Screen Gems subsidiary of Columbia, vice-president and general manager, gave a brief report on the company.

All directors and officers were reelected.

## Fox, N.Y. Circuits Ready "Sodom" Showcase Plans

NEW YORK—Plans for the major promotion campaign for Premiere Showcase presentation of "Sodom and Gomorrah" were announced at a special merchandising conference called by 20th-Fox for representatives of the 17 theatres participating in the event.

Abe Dickstein, eastern division manager, welcomed the exhibitors to the meet. Harold Rand, 20th-Fox director of world publicity, told the group of showmen that augmenting the giant national campaign is a project of extensive local promotion which will bring into each neighborhood where the picture will play the full impact of every facet of the overall promotion.

There will be a special float consisting of massive pictorial displays emphasizing the spectacular nature of the Titanus production which will tour each of the 17 locations.

Rand announced that 20th-Fox is offering two one hundred dollar bonds to those theatre managers in the Premiere Showcase presentation who create the most imaginative and far-reaching campaigns in their particular neighborhoods.

Abe Goodman, 20th-Fox advertising director, outlined the details of his department's campaign, pointing out that "Sodom and Gomorrah" is "our first opportunity to apply the 21st Century methods to our advertising" which president Darryl F. Zanuck said should apply to all avenues of the company's merchandising.

Goodman pointed out that the Premiere Showcase newspaper advertising will consist of display ads only with no teasers as "We feel it is most important to sell the spectacle of 'Sodom and Gomorrah' and want all of the ads to have the look of a mammoth production."

The two national television buys include four consecutive nights on the popular "Tonight" show, Goodman revealed, and three consecutive nights on the Steve Allen show.

In addition to the tv campaign, "We will make a local radio buy on all stations covering the Premiere Showcase area," Goodman said.

Also present at the combined screening, luncheon, and presentation were Rodney Bush, exploitation director; Alex Arnsvalder, New York branch manager; Harold Van Riel, art director; Adrian Awan, exploitation manager; and Shep Bloom, home office circuit contact.

## Foundation Elects Pries

PHILADELPHIA—Ralph W. Pries, vice-president of Berlo Vending Co., has been elected to the national board of trustees of the National Foundation-March of Dimes.

Pries' election was announced at a meeting of the executive board of the foundation's Philadelphia chapter by Basil O'Connor, foundation president.

Long active in March of Dimes work, Pries joins a board whose members include W. Averell Harriman, Assistant Secretary of State for Far Eastern Affairs; Brig. Gen. David Sarnoff, chairman of the board, Radio Corporation of America; Robert W. Woodruff, chairman of the finance committee, Coca-Cola Co.; and Dr. George Gallup, director of the American Institute of Public Opinion.

The Berlo Vending official has been Pennsylvania state chairman of the March of Dimes for the past six years.

Pries is second vice president of Variety Clubs International.



## ALBANY

"Santa Claus," the K. Gordon Murray "Family Award" winning film, was a special matinee feature at Fabian's Palace, Albany; Fabian's State, Schenectady; SW Troy, Troy; and Walter Reade's Community, Kingston. . . . The Ritz, Albany, offered kiddie Xmas books of tickets good for "10 big shows for \$3." . . . Local 324 projectionists reelected Andrew Antoinette, president; Howard Deitz, vice president; Willard Wirz, secretary-treasurer. The union is 52 years old. . . . John Wilhelm, branch manager, 20th-Fox, attended an eastern regional meeting at the home office. . . . George Lourinia, Fabian drive-in man, vacationed with his wife, a cashier at the Strand, in Pompona Beach, Fla. . . . Mrs. Nettie Hellman and Neil Hellman, the widow and son of the late Albany exhibitor, joined with others of the family in forming the Hellman Family Foundation, a non-profit corporation to aid any and all religious, scientific, charitable and literary activities devoted exclusively to furthering the physical, mental, spiritual and moral welfare of man.

## ATLANTA

Cine and Capri are under consideration as the new names for the rebuilt Ritz, Tuscaloosa, Ala., which is set for an opening early in January. . . . C. D. Crawford has been appointed executive assistant to Curtis Miller, vice president and supervisor, Claghton Theatres Circuit, by Mrs. Lillian Claghton, head of the circuit. . . . Mrs. William Rogers is back as manager of the Paramount, Greenwood, Miss., following the reassignment of Jon Marks to the Joy, Vicksburg, Miss., for Paramount-Gulf Circuit.

## BOSTON

Arnold Van Leer, Paramount's New England, Buffalo, and Albany representative, in charge of public relations and advertising, has announced his resignation effective Dec. 29. Van Leer, a veteran of the motion picture industry, and a member of the Motion Pictures Pioneers, has a long career, which spans over a quarter of a century. He has been affiliated with Paramount in Boston for 22 years. Both a theater manager and a press agent, Van Leer was the last press agent for New York's famous Palace Theatre and its two-a-day vaudeville format. Through Van Leer's efforts and his friendship with Cardinal Cushing, he was able to increase the gross of "The Ten Commandments" to \$90,000 at the Astor, Boston, for tickets which His Eminence purchased for children of Catholic Schools. He also took the late Cecil B. DeMille to the Cardinal, who gave him letters of introduction to Catholic dignitaries in London, West Germany, and Rome. Prior to joining Paramount Pictures, Van Leer was in complete charge of road show pictures for First National on Broadway. When Warner Bros. merged with First National Pictures, Van Leer was appointed assistant general manager of Warner Theatres on Broadway, New York City, in the same capacity. In the fall of 1937, Van Leer organized and started an advertising agency known as Cowan & Van Leer Inc., in New York, where he held the position of vice-president, handling many commercial accounts including the World's Fair. Van Leer will announce a new affiliation in Boston on Jan. 15, 1963.

## NEW HAMPSHIRE NEWS

State, Strand, and Palace, Manchester, are selling student discount tickets for \$1, en-

titling young people age 12 through college to admission prices from 25 to 75 cents lower during 1963. . . . Regal, Franklin, ran matinees every Friday during the Christmas shopping season and gave all pre-school children free lollypops. . . . Discharge buttons assured free admission to "The Pigeon That Took Rome" for veterans of the Italian campaign who attend the Scenic in Rochester. The same theater recently presented a tv clown in person and staged a giant twist contest. . . . Peter Silloway, manager, turned over the Regal, Franklin, to the local hospital fund campaign for one day, giving it all profits. . . . Ralph E. Morris, manager, Colonial, Laconia, claims to be inventor of the first, electrically-lit Christmas tree, having originated the idea about 50 years ago when he was a telephone company employee. . . . Manager Walter Brooks of Loew's Civic, Portsmouth, published a newspaper coupon which with \$1 would admit mother and/or father together with all their children to stimulate family patronage.

## BUFFALO

William Abrams, Columbia exchange, has been elected president of Local CE-9, Exchange Employees. Other new officers for 1963 are Bob Neffke, secretary and treasurer, associated with Clark Film Service; James Lavorato, Buffalo National Screen office, vice-president; Kenny Gantress, Columbia exchange, sergeant-at-arms. New trustees are Bert Kemp, Warner Bros. exchange; Betty MacIntosh, Clark Film Service; and Josephine Genko, 20th-Fox. . . . Decision has been reserved in the Court of Claims in the retrial of an action in which the Sheridan Drive-In, Inc., Buffalo, seeks \$824,000 from the state. Judge John H. Cooke said a date will be announced later for the filing of briefs by attorneys. The retrial was ordered by the Appellate Division last spring after Judge Bernard Ryan, Claims Court, in the first trial agreed with the state's contention that it was not negligent. The drive-in originally was in the path of the Niagara Thruway. It was moved a short distance east to its present location at Ensminger Road and Two Mile Creek Road and was paid \$215,000 by the state. By means of stipulations, testimony given in the first trial by plaintiff's witnesses went into the record of the second trial. Some of this was to the effect that the state had agreed to construct a bridge over the Thruway to bring traffic into the theatre from Grand Island. The bridge has not been built, resulting in a loss of business, the theatre claims. . . . Nate Dickman and his 1963 Buffalo Variety Club crew, along with Miss Giannina Pappalardo, 1963 President of the Women's League of Variety, and her officers will be installed at a joint Installation Banquet by an international officer in the Tent 7 clubrooms on Sunday, Jan. 20. Thomas Fenno, first assistant chief barker, is chairman of the affair with 1962 chief barker James J. Hayes and Minna Zachem, 1962 president of the Women's League, as co-chairmen.

## CHARLOTTE

Charles H. Lewis, manager, Center, Durham, N. C., has been named chairman of the Enoe District of Boy Scouts of America. . . . The Northgate, new 800-seat house in the Northgate Shopping Center at Durham, N. C., opened Christmas Day with Grover L. Baker as manager. It will be operated by Consolidated Theatres, Inc., and will offer the latest in stereo-sound and motion picture projection, will be fully air conditioned and equipped with American Seating theatre chairs. Baker, a veteran in motion picture

operations, has been manager of the Criterion at Durham since 1957.

## CINCINNATI

Variety Tent Three is formulating plans for one of the most ambitious charity fund-raising campaigns ever attempted by the Tent, the goal being \$100,000. . . . A number of patrons are taking advantage of the Christmas gift movie coupon booklets, according to reports from downtown theatres. . . . "Sweetheart Nights," RKO Albee and Palace promotion, was quite successful. Fifty names, picked at random from the phone book, were posted in the lobbies and those named received two theatre guest tickets. . . . A representative group of Golden Age Club members were entertained at the Palace at a pre-Christmas morning matinee. Entry blanks were picked up at the boxoffice, and those unable to attend phoned in their entries for a drawing of first prize, either a pair of glasses or a Zenith hearing aid, and a second prize, a Zenith miniature transistor radio, the gifts being donated by the Queen Optical Co. . . . Two houses were darkened Dec. 17 to freshen up for their Christmas films. "The Wonderful World of the Brothers Grimm," bowed out of the Capitol after a 18-week run so readjustments could be made before the arrival of "Barabbas" Dec. 21. The art Guild prepared for reopening with "Boccaccio '70." . . . Jack Haynes, general manager, Cincinnati Theatres, is the proud grandfather of John Russell, born Dec. 7. . . . UA staff had a delightful Christmas dinner party at the Town and Country Club, while Paramount had a informal affair at the office.

## DALLAS

The Dallas Women of the Motion Picture Industry honored members with a Christmas Party at the new quarters of the Dallas Variety Club in the Holiday Inn. Music and entertainment will be provided by the Variety Club for the WOMPI cocktail hour, 5:30 to 6:30 p.m., which will be followed by dinner in the Embassy Room of the Holiday Inn. In charge of arrangements were Mrs. Fannie Mae Herring, Miss Sue Benningfield, Mrs. Marie Russey, Mrs. Margie Seely, Mrs. Laura Dooley, and Mrs. Myrtle Kitts. . . . More people are giving gifts of entertainment this year, according to James O. Cherry, city manager for Interstate Theatres here. "This is apparently caused by renewed interest in motion pictures triggered by the high quality of films now reaching the screen," Cherry said. The interest has shown up in the purchase of theatre gift coupon ticket books on sale at all Interstate Theatres, downtown as well as in the suburban areas. Cherry pointed out that the gift coupons could be used at any Interstate Theatre in Texas. The books are packaged in denominations of \$3, \$5, \$7.50, and \$10. Each book contains bonus admissions, with one in the \$3 book and increasing to four in the \$10 book. . . . Dallas and the Capri will be part of a nationwide saturation booking schedule for "Barabbas," which will open in more than 200 cities during the last two weeks of December, with 20 of the openings in Texas. The Dino De Laurentiis production was scheduled for the Capri on Dec. 20. Lon Jones, director of international publicity and advertising for De Laurentiis productions with headquarters in Rome, was a visitor with word of the exhibition plans. . . . James O. Cherry, city manager here for the Interstate Theatres, announced that additional facilities for the purchase of tickets to reserved seat attractions

(Continued on page 49)



# Foreign Outposts Also Look To '63

## LONDON At Year's End

By Jock MacGregor

THE EMERGENCE of Peter King of the Shipman and King circuit as an industry leader augurs well for the future. When, before the event, he mocked the Cinema Exhibitors Association summer convention, many, as first reported in this column, thought his days in trade politics were numbered. While there were fumings, snortings, and general indignation that a newcomer in his early thirties should dare to comment, some top men quietly chuckled. I suspect some, indeed, would have dearly loved to have expressed the sentiments personally.

Peter's observations proved embarrassingly accurate. While some heads remain in the sand, he has grown in stature. Now it is even being suggested that next year's gathering may be the last—certainly the last in its present format. Instead of stepping into the twilight he is being tipped as the 1964 president. Currently, he is chairman of the London and Home Counties Branch and at the annual dinner dance he brought vigor and vitality to what can be a pretty staid affair.

It was the happiest in years. Too often the speeches are loaded with pomposity and platitudes, with diners thinking about everything save the speaker. Peter zipped along in a gay manner but still managed to register his points and cause slight discomfort in places. Having congratulated Arthur Taylor on having organized all the branch's 31 annual dinners, he set the tone by referring to the CEA as a "sort of poor man's Variety Club."

Trained for the law, Peter claimed to have learned much about exhibition. For instance when the salesman claimed a picture had great star value he knew it had no story, and conversely a great story meant no stars. A strong psychological drama covered a lack of story and stars. He has also mastered the status symbol of the premiere by arriving so that one is last without being late, and explaining that while one does not particularly want to see the film, the wife does!

For after the show, should anyone ask how he enjoyed it, he has three stock answers, "very interesting," "affected me deeply," and, for producers only, "well, old man, you've done it again." He also felt the premiere revealed the charitability of the industry with free tickets going to "such poor and deserving people."

Peter cracked on other trade conventions: Trade shows—"enable the public to see films for free in the morning without having to miss tv at night"; Film criticism—"written by those who don't pay for those who don't go"; pay-tv—"one eyed bandits."

Ultimately, in view of the pattern of release, he envisages a group of disgruntled independent exhibitors banding together to film "The Loneliness of the Subsequent Runner" and "Only One Can Play." Seriously, he believes that the future lies "in the realization that more important than the width of our screens is the breadth of our vision."

CHRISTMAS has been a great time for the Variety Club. With starlets acting as "Miss Christmases"—being beautiful and feminine, they received and did not give—Jack Goodlate collected a record number of toys at the December lunch. After this gay occasion, the latest of the specially constructed Variety Club Sunshine Coaches, which are designed to take invalid chairs and stretchers so that cripples can enjoy outings, was handed over. Frank Sinatra personally paid for it. Chief barker for 1963 is Rex North, Britain's top columnist, of the 5,000,000 circulation Daily Mirror—a very happy and popular choice. Not only has he got religion but he has wonderful idea for raising not money, but millions! The thank you lunch for newspaper, magazine, trade paper, newsreel, radio, and tv executives again drew the top people.

AFTER ALL the cracks Bob Hope has made about London fog, he really found himself stranded in one the other night when, returning from a charity show to Pinewood where he is filming "Call Me Bwana." After a trip on the underground, he had to take refuge in a wayside cafe for two hours. . . . In view of the increasing use of 8 and 16mm films in promotion, sales, exploitation, and the like, Filmprint Services have installed a Lawley Optical Film Reduction Printer which can both blow up and reduce black and white and color films, and produce a large range of optical effects, in the heart of the

(Continued on page 20)

## Rank's Davis Examines Future; Urges New Ideas

LONDON—In making the award to John Tucker, Odon, Weymouth, as top showman in Rank Theatres at the annual showmanship luncheon, chairman John H. Davis spoke forcefully about the future of production and exhibition but did not touch on distribution.

"We in Rank," he said, "continue to believe in the motion picture industry, and intend to play our part in it both in film production and exhibition, but on a sound economic basis.

"It is our intention to apply our minds consistently to new ideas and new developments. We do not believe that new ideas should be resisted, neither do we believe that it is necessary to mould each new idea to fall into the pattern of the industry as it was in the past when different conditions existed."

Exhibitors, he said, cry for more films yet hit against the trend toward longer first runs and changes in the release pattern without admitting they are worrying about their own interests. British and American producers must get their negative costs back to produce more, and this can only be achieved by getting the maximum return for each picture.

Davis did not believe that such philosophy harms the independent exhibitors provided they keep their theatres in first class condition and run them efficiently and with showmanship. Long runs create a "want to see" and while he knows this is open to challenge, his figures prove it to be so. He is sure that there is as great a demand today as ever for good film entertainment, provided it is presented as the public wants it.

Never forget, he warned, that we are in show business, which today requires the highest standard of service to the public, and without it we cannot succeed. He is worried about the grave shortage of product throughout the world which stems from the serious curtailment of Hollywood production. British theatres still rely on 60 per cent of their screen time coming from Hollywood. This year, only 80 films were started there and 45 here which makes it impossible to maintain three releasing channels here. "Is it being a pessimist to face up to this fact and realize that we have to reorientate our exhibition pattern if we are to keep theatres open and profitable with less product to service them?"

(Continued on page 20)



Buena Vista's "The Miracle of the White Stallions," made in Austria, tells the story of the recovery of the famous riding horses seen in the photo.



Twentieth Century-Fox will present Burt Lancaster, Claudia Cardinale, and Alain Delon in a production of "The Leopard," in C-Scope and color.



Their First Production Together Since "The Bridge On The River Kwai"

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GUINNESS · QUINN · HAWKINS · FERRER  
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and introducing  
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and OMAR SHARIF as Ali  
Screenplay by ROBERT BOLT

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Photographed in TECHNICOLOR® SUPER-PANAVISION 70®

A Columbia Pictures Release





June should see the Twentieth Century-Fox release of "The Condemned of Altona," starring Sophia Loren and Maximilian Schell.



Judy Garland and Dirk Bogarde star in the show business drama "The Lonely Stage," on the way to theatres via United Artists.

## London

(Continued from page 18)

Mayfair advertising belt at 71 Grosvenor Street. . . . Plans for a second Cinerama house for the West End have been delayed. The conversion of one suitable theatre has been found to be too costly. . . . Commercial tv televised the Bernard Braden weekly topical program from the New Empire in advance of opening, and how excited Doug King and Ron Lee, with whom I was having a late noggin, were as we watched it. . . . Jack Goodlatte is upping the luxurious ABC Fulham and ABC Harrow Road on the West End fringe to pre-release house status. . . . Hold everything. Production has started on Hammer's latest—"Here's the Knife, Dear—Now Use It."

"AT NO OTHER TIME in the history of the cinema have British films so consistently attracted bigger audiences in their home market than those made in the United States," reports "films and filming," the highbrow monthly with an impish but intelligent outlook, in its survey of 2400 boxoffices for the year ending Oct. 31. Seven of the top 10 programs were British—"Guns of Navarone," "Dr. No," "Young Ones," "Only Two Can Play," "Road to Hong Kong," "Damn the Defiant," and the "Pirates of Blood River"—"Mysterious Island" unit. "Spartacus," "Comancheros," and "Blue Hawaii" took the sixth, seventh, eighth places.

Alert exhibitors are booking British as they are good businessmen. ABC and Rank circuits are considerably exceeding their obligations. This is not enough for the Federation of British Film Makers. Their members want the quota increased from 30 to 40 per cent in 1964 for theatres with access to a main circuit release and hope to turn this from a buyers' to a sellers' market. They believe they are being farsighted and will encourage independent production. Others think differently.

With only two worthwhile outlets, some British films are being held up for release and then getting secondary dates. At the press conference, however, I could not get the name of one picture which has been delayed and has proved a winner. Too many produce without studying trends or boxoffice requirements. An increased quota, it is also hoped, might open up the West End show houses controlled by Rank, MGM, Warners, UA, Paramount, 20th-Fox, and Columbia for more independent product. These distributors had the foresight to acquire their own outlets and have to battle as it is. It would be unfair if they had to bear a greater burden. We certainly cannot afford to lose any more show houses.

Instead of greedily trying to kill the exhibitor who provides the Eady Levy—the Golden Goose so to speak—these producers should tackle the overseas market with equal aggressiveness!

A NEW British Film Producers Association pamphlet on overseas sales proclaims: ". . . British film salesmen are the best in the world, and today considerably more than half the actual earnings of British film producers come from abroad." Without disputing this, much of the increased money results from Hollywood's reduced output. Industry gets behind its product overseas with extensive and imaginative promotion. Too many British film men seem to think all enthusiasm for their pictures should be created by the local distributor if and when he buys them. With the notable exception of Associated British, some here apparently no longer consider the maintenance of a group image necessary.

The salesmen may be the best, but they still need support from the top. The continental film festivals, which to some seem to be the end all of showmanship endeavor and to others merely skilled promotion for local tourism, may be fun in the sun, but are the thousands of pounds spent on the junketing justified?

ONE BRITISH PICTURE that is being enthusiastically sold everywhere is Sam Spiegel's "Lawrence of Arabia." Here are 222 minutes of sheer magnificence. I have marvelled at them twice in two days. After two years in production, it was world premiered before the Queen at the Leicester Square Odeon. Despite its bigness sweeping spectacle, and cast of thousands, it is dominated by Peter O'Toole who in the title role establishes himself as one of the screen's great talents. At the ensuing glittering Grosvenor House ball, congratulating an obviously tired but elated Sam, I asked him what he was doing next. After the rush to finalise this one, he wants a break!

DIVERTING PREMIERE of a very different nature was afforded Rank's latest "Look at Life" weekly, "Beauty—and the Rest." Titled ladies ranging from "Miss Britain" to "Miss Bikini" filled the front four rows. On the stage, famous beauty contest judges, headed by the Duke of Bedford and the Earl of Lanesborough, were asked by producer George Grafton Green such questions as "Is beauty skin deep," and the queens gave marks for their replies. The Duke was voted best judge.

It was all great fun and the resulting press proved that a one reeler is still worth exploiting to the full.

## Davis

(Continued from page 18)

he asked.

"On top of these production problems," he continued, "we are faced with an outburst that the quota should be raised from 30 per cent to 40 per cent for first features. Why? ABC/Rank will show in the quota year just ending 30/35 per cent of British films, with no worthwhile film undated.

"Basically, quota is not needed at all, but I am not opposed to it being set at a reasonable level if only to give producers confidence that all theatres will play their share of British films. Does anyone believe that in the light of British production experience over the last 10/15 years by increasing the quota it will encourage people to make more films when there is a desperate shortage of talent? It might encourage the making of some pieces of celluloid. What we want is not just more films but more good films to satisfy the public's appetite for good entertainment."

While on the subject of production, he said there is a place for adult films tackling serious social problems, but since the primary function is to supply family entertainment, they should only provide a small proportion of films.

Davis revealed that he intended to take risks with Cinerama to provide the public with the best of film entertainment, and was backing pay-tv experiment because he believed a British system should be developed.

On the subject of people rushing for government investigations, Davis recalled how small groups of American exhibitors and independent producers agitating brought about the Consent Decree. Pithily, he queried whether the backlogs of motion pictures which have been sold to American tv and are blamed for so many of the industry's ills would have been available had it not been for divorcement.



M. J. Frankovich (left), first vice-president of Columbia Pictures, accepts medal signifying his being made a Commendatore of the Italian Republic from Italian Ambassador in London H. E. Pietro Quaroni.



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# 1963 . . .

## *The Year Of New Theatres*

THE MASOCHIST that lurks in us all forces a look back as the year of 1962 comes to a close. The wishful dreamer that is his far more attractive brother draws our gaze into the future as we seek hopeful portents of what is to come during 1963.

Certainly, the year we have just suffered through presented more than its share of problems. For one thing, a tight product situation had theatremen everywhere talking to themselves as they tried to fill their booking sheets with titles.

Despite efforts to alleviate the ever-present condition of feast or famine, orderly release was still just a hope. Holiday periods saw the market glutted with more good film than a theatre could possibly handle, and orphan periods made it seem that the next good feature would never arrive.

•

As exhibitors everywhere agreed that this was their most serious problem, a sleeper called "Whatever Happened to Baby Jane?" roared to triumphant grosses in what was considered a bad time of the year. Theatremen hoped that distributors generally would learn from the lesson that a good picture could draw crowds at any time, if it is properly sold.

Change was everywhere in 1962. Established patterns of runs and clearances became meaningless as experiments with saturation release and suburban-downtown simultaneous engagements made headlines. United Artists launched its "Premiere Showcase" plan in metropolitan New York and were happy about the results. Other companies hopped aboard the bandwagon. At year's end, the situation was confused, to say the least. It did seem clear, though, that what worked in New York would not necessarily work everywhere else.

"Oscar" showered his 1962 blessings on "West Side Story" as the big, big picture continued to dominate the scene. Many observers were wondering as the year came to an end just where product that wasn't of blockbuster stature would play off. Downtown theatres vied for the long-run roadshow, epics, and the situation gave added impetus to new ideas in distribution.

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One happy innovation that reached a climax in 1962 and appears to be gathering strength for the coming year was the renaissance of new theatre construction. As the shopping center became a more important part of suburban living, the theatre became a more important part of shopping center development. Modern, relatively intimate showplaces were being rushed from drawing board to completion everywhere in a construction resurgence that made the prophets of exhibition's doom wonder more than a little.

So the year, like all those that had come before it and like all those that would follow it, combined triumph and failure, joy and sadness. As might be expected, 1962 had few mourners. The industry, like the world, looked for better things from 1963.

If better things are forthcoming, the first place to look for them is in the pictures now before the cameras or awaiting release. For that reason, MOTION PICTURE EXHIBITOR launches its final look at 1962 with a survey of coming product. On the following pages are represented the future, in picture and prose. HAPPY NEW YEAR!

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*... construction  
surge for  
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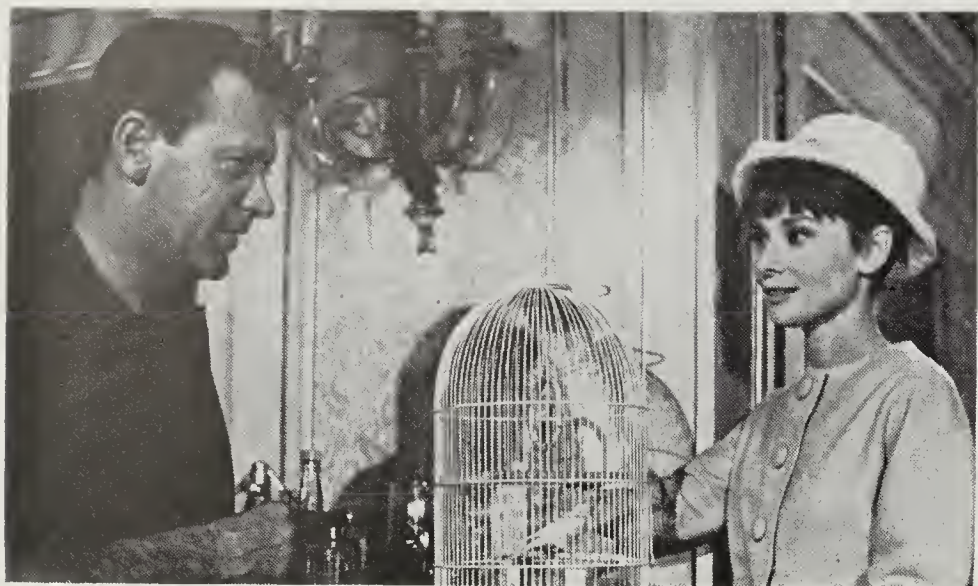
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# Paramount



"Paris When It Sizzles" will bring together Holden and Hepburn.

With more than \$80,000,000 invested in 26 productions either completed, filming or in active preparation, Paramount Pictures is on the threshold of one of the most successful business periods in the company's history, said Charles Boasberg, Vice President-in-charge-of-Sales.

In all my years in the motion picture industry, I have never been associated with such an array of outstanding product. The high quality of these pictures and their high costs of production give us a great responsibility in their handling.

I know that the tremendous enthusiasm for these pictures, both within our company and among exhibitors, will help us to accomplish what we have to accomplish—the most consistent string of 'money' pictures ever released by Paramount.

There is a new spirit at work at Paramount, he said. We can no longer think in terms of divisions of sales, advertising-publicity and production. A cooperative effort, linking all segments of our company in New York, Hollywood, the field and abroad, is the only way we can achieve our goals.

I came away thrilled from my recent visit to the Hollywood studio, where I saw many of the forthcoming releases in completed or rough form. In addition to these pictures, I know that a number of important deals will be announced shortly under the accelerated production program ordered by President Barney Balaban, George Weltner, executive vice-president, and Jack Karp, studio vice-president.

Before outlining Paramount's release schedule for the first half of 1963, I'd like to point out that grosses on two new releases, Hal Wallis' "Girls! Girls! Girls!" and Jerry Lewis' "It's Only Money," have been extremely gratifying. The Elvis Presley starrer is headed for a record gross comparable to "Blue Hawaii," while the Lewis attraction looms as one of the comedian's biggest grossers.

Planned for release in the first six months of 1963 are: Jack Rose's "Who's Got The Action?," starring Dean Martin and Lana Turner, *January*; Hal Wallis' "A Girl Named Tamiko," starring Laurence Harvey, France Nuyen and Martha Hyer, *February*; Jack Rose's "Papa's Delicate Condition," starring Jackie Gleason; Dino DeLaurentiis' classic "War and Peace," starring Audrey Hepburn and Henry Fonda, *March*; Gant Gaither's "My Six Loves," starring Debbie Reynolds, Cliff Robertson and David Janssen, *April* (Easter); an Alfred Hitchcock special, "The Man Who Knew Too Much," starring James Stewart and Doris Day, and "The Trouble With Harry," *May*; Martin Ritt and Irving Ravetch's "Hud," starring Paul

Newman, Melvyn Douglas and Brandon DeWilde, *May* (Decoration Day); "Duel of the Titans," starring Steve Reeves and Gordon Scott, *June*; Hal Wallis' "Gunfight at the O.K. Corral," starring Burt Lancaster and Kirk Douglas.

Set for summer are Richard Quine and George Axelrod's "Paris When It Sizzles," starring William Holden and Audrey Hepburn; Jerry Lewis' "The Nutty Professor;" Essex-Tandem's "Come Blow Your Horn," starring Frank Sinatra; and John Ford's "Donovan's Reef," starring John Wayne.

Figuring prominently in Paramount's future release schedule are David Susskind's "All the Way Home," starring Robert Preston and Jean Simmons; Hal Wallis' "First Wife," starring Shirley MacLaine and Van Johnson; Wallis' "Fun in Acapulco," starring Elvis Presley; Mel Shavelson's "Samantha" starring Paul Newman and Joanne Woodward; Wallis' "Becket," starring Richard Burton and Peter O'Toole; Jack Rose's "Every Wednesday Night," starring Dean Martin; "Port Fury," starring John Wayne; an untitled Jerry Lewis comedy; Joseph E. Levine's "The Carpetbaggers"; Samuel Bronston's "Circus," starring John Wayne; and Samuel Bronston's "Dear and Glorious Physician."

Paramount will continue indefinitely with its highly successful program of re-releases backed by all new merchandising campaigns. "Rear Window," "The Delicate Delinquent" and "Sad Sack" were recent boxoffice successes, and there is tremendous exhibitor interest in "War and Peace" and other forthcoming re-releases, which will be handled as "new" pictures.

# Universal International



"To Kill a Mockingbird" still shows star Peck in court scene.

Universal Pictures expects to release more than 15 features, starting with "Freud," during the coming season. Included in the line-up for '63 are many features such as Pakula-Mulligan production of "To Kill A Mockingbird" which should add considerably to both the company's and exhibition's coffers.

Heading the roster is: John Huston's Production "Freud," starring Montgomery Clift, Susannah York, Larry Parks, and Susan Kohner. Director is John Huston; producer, Wolfgang

(Continued on page 28)





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"Nine Hours To Rama" was made by Twentieth Century-Fox, starring on international cast with Horst Buchholz, Dianne Baker, Don Borisenko, and others.



The rousing musical hit, "Gypsy," makes the transition to the screen through Warner Brothers, with Rosalind Russell and Natalie Wood starring.



MGM's "The Courtship of Eddie's Father," starring Glenn Ford and Shirley Jones.



"Papa's Delicate Condition," from Paramount, will star Jackie Gleason, Glynis Johns, and Laurel Goodwin.



Universal Pictures will present "Freud," starring Montgomery Clift, Susannah York, and Larry Parks.



Paramount will present "My Six Loves," romantic comedy starring Debbie Reynolds, everybody's sweetheart, and David Janssen.



"In The Cool Of the Day," in Metrocolor and C-Scope, will be released by MGM in April, and stars Jane Fonda and Peter Finch.



SINCERE BEST WISHES

TO A

FINE PUBLICATION

*Samuel Bronston*



Reinhardt. Following will be "40 Pounds Of Trouble," a Curtis Enterprises Production in Color and Panavision, starring Tony Curtis, Phil Silvers, Suzanne Pleshette and Larry Storch. "To Kill A Mockingbird," the Pakula-Mulligan Production based on the Harper Lee best-seller and starring Gregory Peck with Mary Badham, Phillip Alford, John Megna, Frank Overton, Ruth White, and Alice Ghostley. "The Ugly American," in color starring Marlon Brando, Sandra Church, and Eiji Okada. "Tammy And The Doctor," a Ross Hunter Production in color starring Sandra Dee, and Peter Fonda. "A Gathering Of Eagles," in color starring Rock Hudson, Rod Taylor, Mary Peach, and Barry Sullivan. "Three On A Match," in color starring Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, and Leslie Parrish.

"The List Of Adrian Messenger," a Joel Production, starring George C. Scott, Dana Wynter, Clive Brook, and Herbert Marshall. Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum and Frank Sinatra are participating in the film in unusual character delineations. "The Iron Collar," starring Audie Murphy, Kathleen Crowley, and Charles Drake. "The Thrill Of It All," Ross Hunter-Martin Melcher Production in color starring Doris Day, James Garner, and Arlene Francis.

Also "Paranoiac," a Hammer Film production in color starring Janette Scott, and Oliver Reed. "The Kiss Of The Vampire," another Hammer Film production in color starring Clifford Evans. "Lancelot And Guinevere," an Emblem production in color and Panavision starring Cornel Wilde, Jean Wallace, and Brian Aherne. "Charade," a Stanley Donen production in color and Panavision starring Cary Grant, Audrey Hepburn, and Walter Matthau, and "Man's Favorite Sport," a Howard Hawks production in color with the Gibraltar Corporation and Laurel Productions starring Rock Hudson. Director Howard Hawks.

## Embassy



Seen is Sophia Loren in scene from Embassy's coming "Madame."

Embassy Pictures President Joseph E. Levine sees a bright '63 for both his organization and the industry at large. Says Levine: Each new year presents us with an opportunity and a challenge: An opportunity to progress and a challenge to meet our obligation to do so. The terms of advancement, however, are admittedly tough. Progress demands hard work, honest effort and faith. We, at Embassy Pictures, accept both the challenge and the conditions.

Expansion is the keynote of the Embassy Pictures program for 1963. This I pledge: expansion on every front. Expansion

in production; in distribution; in advertising, promotion and exploitation. Expansion domestically and internationally.

First, and most importantly, we at Embassy firmly believe in the greatness of the motion-picture industry. We believe, deeply, that it will not only endure, but that it will gain new strength and increased stature. We believe that it is vibrantly alive, pulsating with exciting entertainment. We believe there are now worlds to conquer.

High on Embassy's expansion program are our production plans. Neither we nor the exhibitors of this nation can exist without product. It is our life stream. It must flow steadily.

Embassy Pictures starts this new year, 1963, with what we are confident is exceptionally strong product continuing in national release. To name just a few hit pictures, there are "Divorce—Italian Style," "Boccaccio '70," "The Sky Above—The Mud Below" and "Long Day's Journey Into Night." All of them have been much honored with critical acclaim and awards and strong box-office activity.

Embassy begins 1963 with such major productions being readied for national release as "Madame," in Technirama 70mm and Technicolor, starring Sophia Loren. "7 Capital Sins," directed by leading "new-wave" film-makers, with a large international cast. "Young Girls of Good Families," filmed on the French Riviera, starring Fred Clark, Ziva Rhodann, Lilo and Marie-France Pisier, among others. "Landru," a drama based on the infamous French Bluebeard, will be presented starring Michele Morgan, Danielle Darrieux, Hildegard Neff and Charles Denner, with Claude Chabrol directing from a script by novelist Françoise Sagan.

Also scheduled for 1963 release are "The Law," starring Gina Lollobrigida, Marcello Mastroianni, Melina Mercuri and Yves Montand, directed by Jules Dassin. And, "Constantine and the Cross," "The Bear," "The Passionate Thief," "Face in the Rain," and Ingmar Bergman's "Night Is My Future." Additional engagements are also forthcoming on "Crime Does Not Pay," "La Viaccia," "The Devil's Wanton," "Strangers In The City," "Bell' Antonio" and "Two Women."

To maintain a flow of product to the nation's theatres, Embassy has scheduled a number of major films to go into production this year. In early spring, "The Carpetbaggers," based on Harold Robbins' best-selling novel, begins filming at the Paramount Pictures studios in Hollywood as a co-production between Embassy and Paramount. Later, Embassy will place Robbins' current success "Where Love Has Gone," in production, in Hollywood.

Peter Ustinov's "Photo Finish," a hit play in London, goes into rehearsal in January, for its Broadway debut. The motion-picture version will follow, possibly filmed in New York.

Sophia Loren will star in "The Children of Sanchez," based on the best-seller by Oscar Lewis. Vittorio De Sica will direct, from a script by Abby Mann, on location in Mexico.

Other multi-million-dollar films, to be produced on locations, include "Zulu," starting early this year, in South Africa. The adventure drama, in color and 70mm wide-screen, will star Stanley Baker, with Cy Endfield writing and directing. Another African adventure, also in color, will be "The Sands of Kalahari," based on William Mulvihill's best-selling novel.

In addition, Embassy will implement its international co-production activities with such companies as Galatea Films of Rome and Trans-World Productions of Paris.

To handle this array of product—and, each picture, I assure you, will have individually-tailored advertising and promotion campaigns backing them to the hilt—Embassy is currently expanding its domestic sales and distribution organization.

To implement this phase of our expansion, we are recruiting  
(Continued on page 32)



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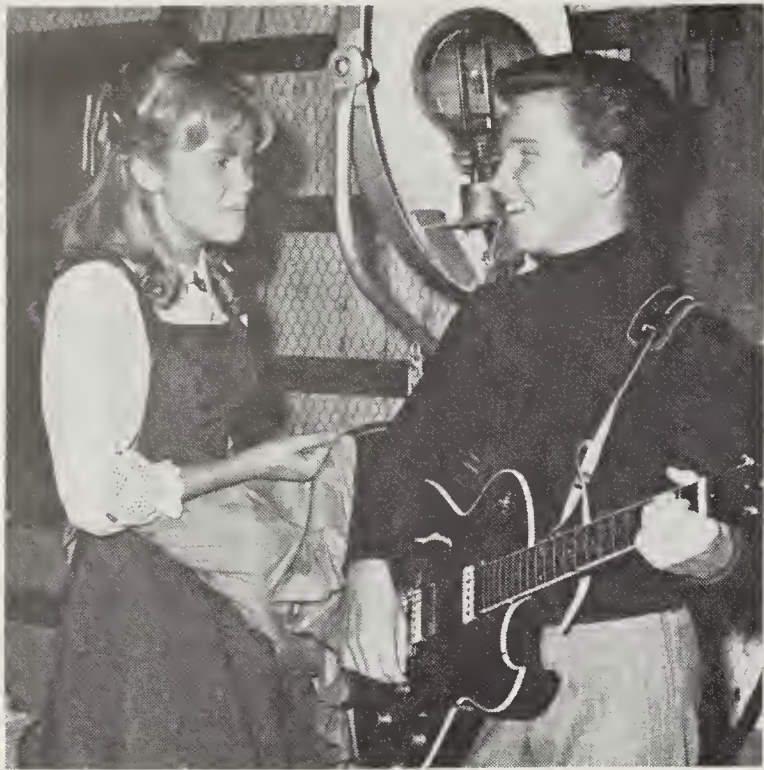
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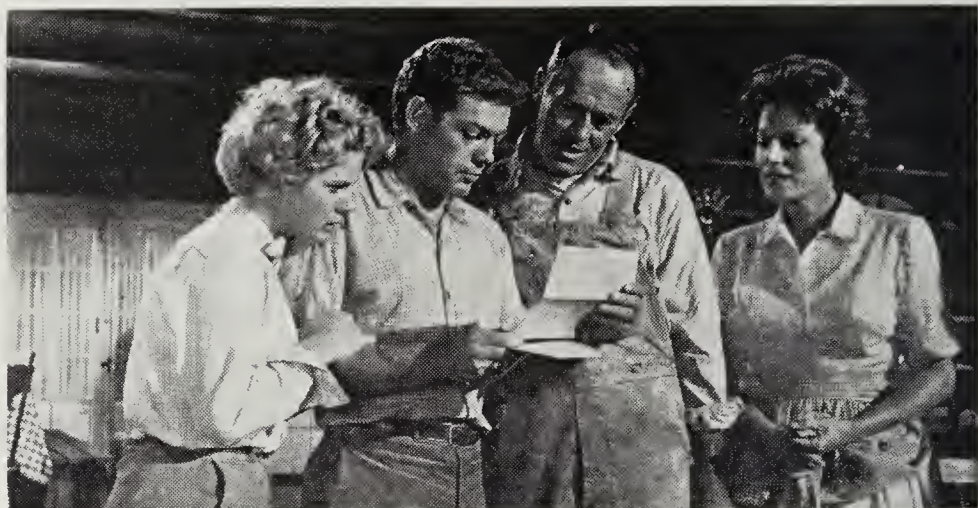




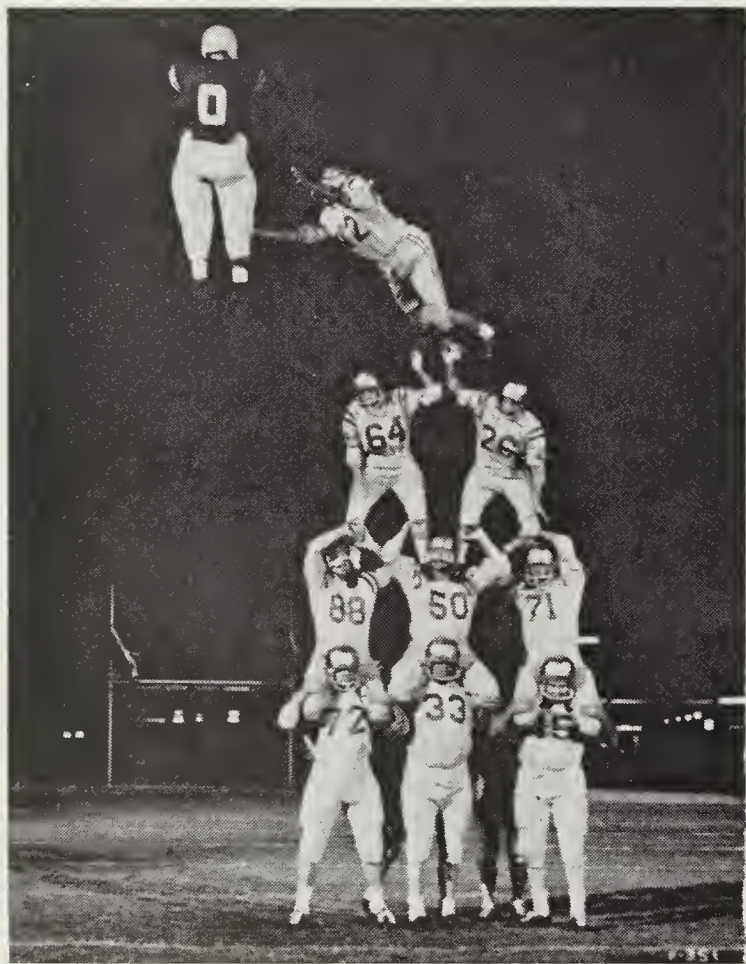
From Buena Vista, "Summer Magic" will star Miss Box-office, Haley Mills, Dorothy McGuire, and Una Merkel.



Marlon Brando will be seen in the coming Universal -International release of "The Ugly American," based on the best selling novel.



Warner Brothers will present "Spencer's Mountain," which will star Henry Fonda and Maureen O'Hara in the leading roles.



Buena Vista's "Son of Flubber," starring Fred MacMurray and Nancy Olson.



Universal's "Three Way Match" starring Kirk Douglas, Mitzi Gaynor, Gig Young, and Thelma Ritter.



Warner Brothers will present "Days of Wine and Roses" early this year, starring two top stars, Jack Lemmon and Lee Remick.



American International Pictures will release "The Young Racers," tale of high speed cars and their drivers in color this May.



*Happy Anniversary*

*to*

*Jay Emanuel*

*and*

**MOTION PICTURE EXHIBITOR**

*Two Great Champions  
of the Industry*

*Jerry Lewis*



## Product Preview (Continued)

ing the best available manpower. Already, we have realigned the company's national sales and branch-office facilities. Two major divisions have been created—the Eastern Division and the Western and Metropolitan Division—to service, thoroughly, exhibitors with the many, varied attractions being released under the Embassy banner. Within the districts comprising these two new divisions, Embassy is opening new branch offices, which will cover the entire country.

Moreover, Embassy's advertising, publicity and exploitation activities will be buttressed, to reach the world-wide publics. In this business of reaching the public, we, of course, use most of the traditional methods to the best of our ability. We hope that we have improved on some of these methods and devised a few new ones of our own.

No one has found the final answer to attracting people to the theatres. I don't think we will ever find one answer. The answer changes, to some degree, with every picture, for every movie we launch is a new venture. But, for each film there is an answer. We will find it. One thing is definite: Our future has just begun!

## Metro-Goldwyn-Mayer



MGM's "Follow the Boys" features top cast of bright youngsters.

**M**etro-Goldwyn-Mayer will release 11 pictures from January through April, it was announced by Robert Mochrie, Vice President and General Sales Manager.

"The release schedule for the remainder of the year and the first third of 1963 constitutes a line up of our finest product," Mochrie stated, "and was designed to give exhibitors a strong and diversified group of attractions."

The 11 new releases will supplement the currently successful road show engagements of "Mutiny On The Bounty" and the MGM-Cinerama presentation of George Pal's "The Wonderful World Of The Brothers Grimm."

The company's big Christmas and New Year holiday release is "Billy Rose's Jumbo," lavish musical with circus background, starring Doris Day, Stephen Boyd, Jimmy Durante, and Martha Raye, and produced by Joe Pasternak. Also for December is the swashbuckling adventure-romance "Swordsmen Of Siena," starring Stewart Granger.

The January releases are "The Password Is Courage," new Andrew and Virginia Stone production, starring Dirk Bogarde and Maria Perchy, and the suspense-drama, "Cairo," starring George Sanders and Richard Johnson, filmed on location in Egypt.

Two releases are slated for February, "The Hook," dramatic

new William Perlberg-George Seaton picture, starring Kirk Douglas, Robert Walker, and Nick Adams, and "Dime With A Halo," produced by Laslo Vadnay and Hans Wilhelm, directed by Boris Segal, and starring Barbara Luna, Paul Langton, and Rafael Lopez.

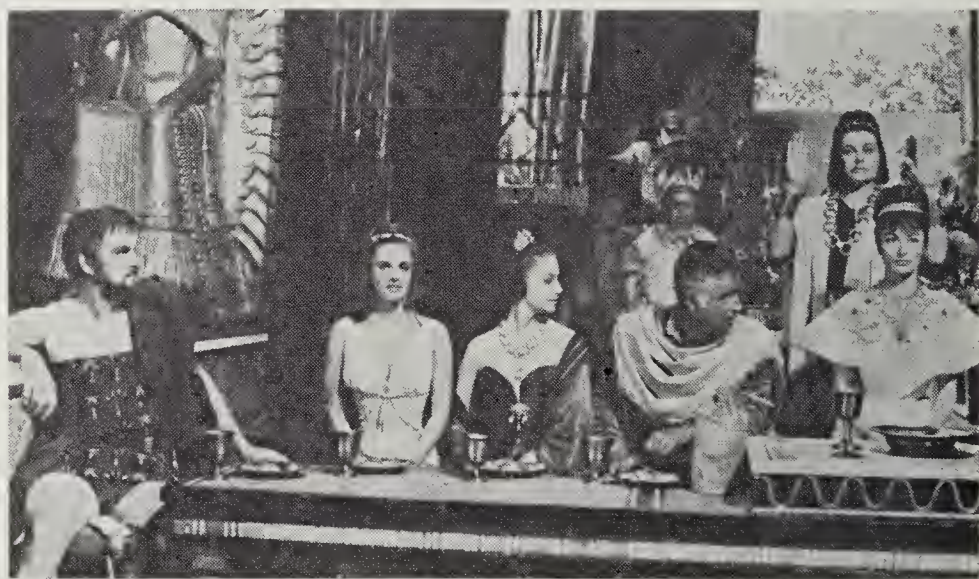
The March releases will be "The Courtship Of Eddie's Father," romantic comedy produced by Joe Pasternak and directed by Vincente Minnelli, starring Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, and Ronnie Howard; "Follow The Boys," filmed in Panavision and Color on the French Riviera, with Connie Francis, Ron Randall, Janis Paige, Russ Tamblyn, and Dany Robin in the starring roles; and "Seven Seas To Calais," depicting the heroic exploits of Sir Francis Drake with Rod Taylor as the famous pirate.

April releases include "It Happened At The World's Fair," in Panavision and Color, produced by Ted Richmond and directed by Norman Taurog, starring Elvis Presley, Joanne O'Brien, and Gary Lockwood, and "Come Fly With Me," a comedy about airline hostesses, filmed in Panavision and Color on European locations, with an all star cast including Dolores Hart, Hugh O'Brien, Karl Boehm, Karl Malden, Pamela Tiffin, Lois Nettleton, and Dawn Addams.

May releases will be "In The Cool Of The Day," a powerful love story starring Jane Fonda, Peter Finch, Angela Lansbury, and Arthur Hill, and "Captain Sindbad," King Brothers productions, directed by Byron Haskin, starring Guy Williams and Hiedi Bruehl.

Mochrie stated that each of the new releases from MGM will be backed by extensive advertising, publicity, and exploitation campaigns designed to completely cover both national and local exhibitor requirements.

## Twentieth Century-Fox



"Sodom and Gomorrah" will head 20th-Fox parade of releases.

**T**wentieth Century-Fox will enter 1963 not only with a strong and diversified release schedule, says Robert L. Conn, executive assistant for domestic sales, but one that, as so many exhibitors have requested, will assure an orderly release of quality product.

The schedule for the first six months of 1963 will be: January—"Sodom and Gomorrah," starring Stewart Granger and Pier Angeli; "Marilyn," featuring the highlights of Marilyn

(Continued on page 34)



# **NATHAN MILGRAM SERVICES**

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and Delaware for  
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## Product Preview (Continued)

Monroe's career including "Something's Got To Give," with narration by Frank Sinatra.

*February*—"The Lion," starring William Holden, Capucine, Trevor Howard, and the sensational child star Pamela Franklin; "The Robe," which will be reissued with a new, modernized advertising campaign.

*March*—"Nine Hours To Rama," the suspenseful and true story of the nine hours preceeding the assassination of Gandhi, starring Horst Buchholz, Valerie Gearson, and Diane Baker; and "30 Years of Fun," Bob Youngson's production of the comedy stars of the silent days.

*April*—"A Woman In July," starring Joanne Woodward, Richard Beymer, and Gypsy Rose Lee.

*May*—"The Leopard," starring Burt Lancaster and Claudia Cardinale.

*June*—"The Condemned of Altona," uniting last year's Academy Award winners Sophia Loren and Maximilian Schell in the starring roles, also with Frederic March and Robert Wagner.

This program will be further supplemented by the A. P. I. releases which are covered in a separate article in this issue. Our President, Darryl F. Zanuck, will announce shortly the properties which will go into production with the reopening of the studio, thus assuring exhibition a steady flow of top box office attractions throughout the year. This product schedule plus the current roadshow of Darryl Zanuck's "The Longest Day" and the *June* release of the long-awaited "Cleopatra" certainly should prove to one and all the confidence of the new Twentieth Century-Fox in the future.

## American International



"The Raven" will star the same horror trio of Karloff, Price, and Lorre.

American International Picture's new expansion policy means, in part, that we are going to concentrate on delivering more and better pictures, each year, says James H. Nicholson, president. Thus AIP has evolved its successful and profitable Edgar Allan Poe films—all in color and Panavision and with big name casts and top quality production as the recently completed "The Raven," starring Vincent Price, Peter Lorre and Boris Karloff.

But American International is not confining itself to terror films; witness the also recently completed war-adventure film "Operation Bikini," starring Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus, Gary Crosby, Michael Dante, Jody

McCrea and introducing Eva Six.

In addition to its 12-picture schedule set for 1963 release, American International also will distribute another 12 made by The Filmgroup to make a record 24 features released and distributed by the company for the coming year . . . a ringing answer to exhibitors' big product shortage problem.

Heading the AIP 1963 release schedule are the aforementioned made-in-Hollywood "The Raven" and "Operation Bikini," set for *January* and *March* release, respectively. Set for *February* release is a British co-production, "The Pit," starring Dirk Bogarde and Mary Ure, with another American-made feature, "The Young Racers" with Mark Damon and Bill Campbell, listed for *May* release.

An Italian co-production, "Nightmare" with Leticia Roman and John Saxon co-starred, listed also for *May*, to be followed in *June*, *July* and *August* with three more made-in-Hollywood features.

The three Hollywood AIP features which go into production in early 1963 are "Haunted Village," a musical comedy "Beach Party" and Edgar Allan Poe's "Masque of the Red Death." "Haunted Village" will star Vincent Price, Boris Karloff and Debra Paget, while "Beach Party" will have an all-star cast headed by Frankie Avalon. The Poe thriller will star Price and Ray Milland.

Typical of our "planning-ahead thinking" is our recent announcement that "Masque of the Red Death" would be only the first of ten Edgar Allan Poe stories to be produced in Hollywood during the next five years.

This decision to schedule ten more of Poe's famous terror stories was made because of the outstanding boxoffice successes scored by the previously made "House of Usher," "The Pit and the Pendulum," "The Premature Burial" and "Poe's Tales of Terror."

The ten new Poe productions will be budgeted at from \$750,000 to one million dollars each, with Vincent Price set as top star in every one. All ten will be produced and directed by Roger Corman, who performed the same chores for the first five AIP Poe films, and all will be in Panavision and color.

In addition, eight more top-budget productions, all to be cast with more top star names, have been set to start during the remainder of 1963 and for the early part of 1964.

Biggest will be AIP's first venture in the 70mm Roadshow film category, a multi-million dollar production titled "Genghis Kahn" to be made both in Hollywood and overseas.

The other scheduled productions are "War of the Planets," a science fiction thriller with elaborate special effects; "Comedy of Terror" starring Price, Lorre and Karloff in a repeat of their "Triumvirate of Terror" casting in this year's "The Raven"; "Under 21," a teen musical comedy; "X-The Man with the X-Ray Eyes," another science fiction thriller with Vincent Price starring; "Bikini Beach," a teenage comedy; "When the Sleeper Awakes," the H. G. Wells classic; and "Dunwich Horror," a science-fiction-horror thriller.

From its beginning catalog of one release, AIP has steadily developed into a major supplier of saleable quality productions both in America and abroad. Using the simple thesis that product is for profit—for maker, distributor and exhibitor—we have expanded quality-wise and quantity-wise.

American International Pictures has met and will continue to meet the current challenge of our industry with growth—continued development of production and manpower. Hand in hand, we will continue our relationship with the exhibitor in the knowledge that success for each of us lies in the strengthening of our interdependence and in helping one another to meet the challenge of the future.

(Continued on page 38)

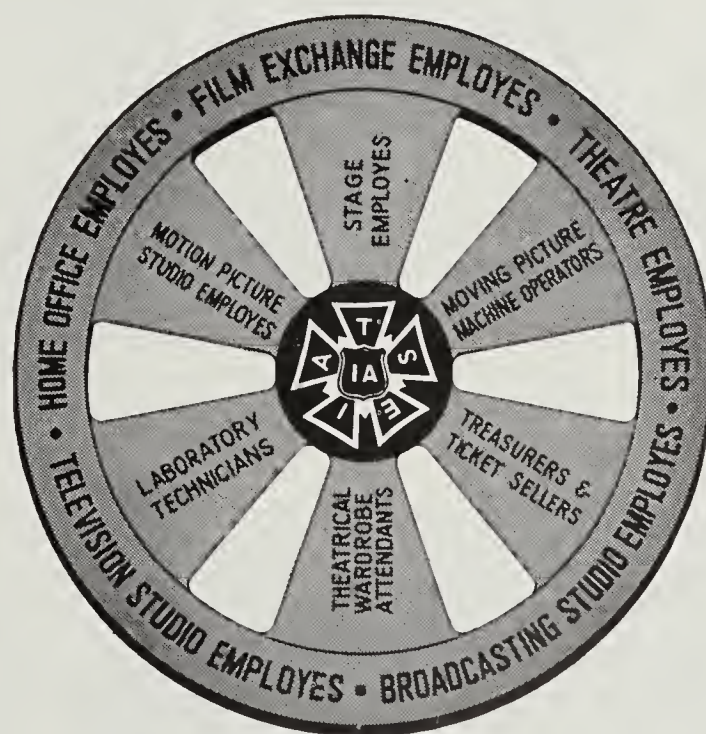


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*International President*

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New York 20, N. Y.

**HARLAND HOLMDEN**  
*General Secretary-Treasurer*





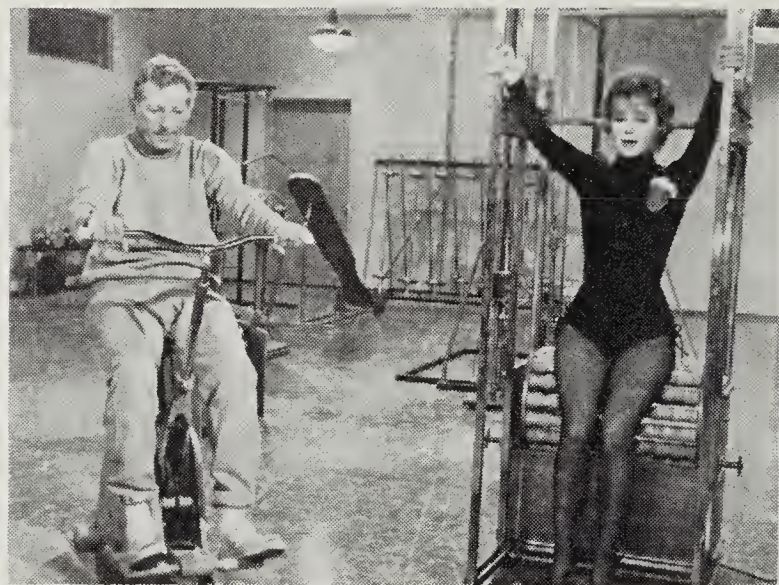
From United Artists comes Billy Wilder's "Irma La Douce," starring Jack Lemmon and Shirley MacLaine, based on the Broadway hit.



Warner Brothers' "Not On Your Life," starring Robert Preston and Tony Randall.



Adventure plus war plus bikinis add up to American International's release of "Operation Bikini," starring Tab Hunter.



"The Man From the Diner's Club," from Columbia will star Danny Kaye, Cara Williams, and Martha Hyer.



Embassy's "Young Girls of Good Family" will star Marie-France Pisier, Ziva Rodann, and Fred Clark.



Paramount Pictures will present "Donovan's Reef," starring John Wayne, Cesar Romero, Dorothy Lamour, Lee Marvin, and Jack Warden.

Paramount's "Come Blow Your Horn," starring Frank Sinatra and Tony Bill.



Set for late spring release is Columbia's "Bye Bye Birdie," based on B'way hit, and starring Janet Leigh, Dick Van Dyke, and Ann-Margret.





*Congratulations,*

JACK LEMMON

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**LOEWS**

**THEATRES and HOTELS**



# United Artists



UA's "It's a Mad, Mad, Mad, Mad World" stars everybody funny.

United Artists' president Arthur B. Krim sees the year 1963 as the most successful in UA history. "The year promises to be the best in our history," said Krim, "and our exhibitor-customers once more can expect to benefit from our continued growth."

UA will offer a minimum of two major films for each month throughout the year. "At the start of 1963 we already have 30 pictures completed or in the final stages of shooting. We have 40 others in advanced stages of preparation as part of our unsurpassed program of over 70 major releases for the next three years."

Top quality attractions are "drawing larger audiences than ever," he said, "and we are pleased to note that our forthcoming product represents the combined efforts of a predominance of the foremost international motion picture talent."

Needless to say, we are eagerly looking forward to 1963."

Features completed and to be released are: "It's a Mad, Mad, Mad, Mad World," produced and directed by Stanley Kramer, starring Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, and a host of great comics. "Taras Bulba," produced by Harold Hecht, directed by J. Lee Thompson, and starring Tony Curtis, Yul Brynner, and Christine Kaufmann. "Two For The SeeSaw," produced by Walter Mirisch, directed by Robert Wise, and starring Robert Mitchum and Shirley MacLaine, based on William Gibson's Broadway hit. "A Child Is Waiting," produced by Stanley Kramer, directed by John Cassavetes, and starring Burt Lancaster and Judy Garland. "Five Miles to Midnight," produced and directed by Anatole Litvak, and starring Sophia Loren, Anthony Perkins, and Gig Young. "The Grand Duke and Mr. Pimm," produced by Martin H. Poll, directed by David Swift, and starring Glenn Ford, Hope Lange, Charles Boyer, and Ricardo Montalban. "The Lonely Stage," produced by Stuart Miller and directed by Ronald Neame, starring Judy Garland and Dirk Bogarde.

Also completed are "The Caretakers," produced and directed by Hall Bartlett, and starring Robert Stack, Polly Bergen, Joan Crawford, and Janis Paige. "Johnny Cool," produced and directed by William Asher, and starring Henry Silva and Elizabeth Montgomery. "Doctor No," produced by Harry Saltzman and Robert Broccoli, directed by Terence Young and starring Sean Connery. "Tom Jones," produced and directed by Tony Richardson, and starring Albert Finney and Susannah York. "The Mouse On The Moon," produced by Walter Shenson, directed by Dick Lester, and starring Terry Thomas. "The Great Escape," produced and directed by John

Sturges. "Flight From Ashiya," produced by Harold Hecht and directed by Michael Anderson, starring Yul Brynner, Richard Widmark, George Chakiris, and Suzy Parker. "Summer Flight," produced by Stuart Millar and Laurence Turman, directed by Daniel Petrie, and starring Susan Hayward and Michael Craig. "Electra," produced and directed by Michael Cacoyannis, and starring Irene Papas. "The Diary of a Madman," produced by Robert E. Kent, directed by Reginald LeBorg, and starring Vincent Price and Nancy Kovak. "Hawthorne's Twice Told Tales," produced by Robert E. Kent and directed by Sidney Salkow, starring Vincent Price and Mari Blanchard. "Bird of Paradise," produced by Michael Safra and Serge Silberman and directed by Marcel Camus. "Buddha," produced by Masaichi Nagata and directed by Kenji Misumi and "The Cool Mikado," produced by Harold Baim and directed by Michael Winner.

# Buena Vista



"The Castaways," with Hayley Mills, will be released shortly.

Buena Vista—distributors of Walt Disney Productions—has scheduled for release during the coming season seven top budget attractions of wide appeal to continue the high level of entertainment available from this source during the past year. Heading the roster is "In Search Of The Castaways," a fantasy-adventure based on the Jules Verne novel. Hayley Mills, Maurice Chevalier, George Sanders and Wilfrid Hyde White head a starring cast that includes Michael Anderson, Jr., Keith Hamshire and Antonie Cifariello. "Castaways" tells the story of a band of adventurers who encounter all the forces of nature in their globe-circling search for a lost sea captain. Fabulous natural wonders and high adventure in the far corners of the globe are an integral part of the story.

The "absent minded professor" is on the loose again in "Son Of Fubber," the hilarious comedy scheduled for release in February of 1963. Co-starring are Fred MacMurray, Nancy Olson, Keenan Wynn and Tommy Kirk. These four stars are supported by the largest array of comedy talent ever assembled for a Disney motion picture—Ken Murray, Ed Wynn, Stuart Erwin, Charlie Ruggles, Leon Ames, William Demarest, Paul Lynde, Elliot Reid, Bob Sweeney, Edward Andrews

(Continued on page 40)



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## Product Preview (Continued)

and the same long-suffering canine, Charlie, that saw the Professor through all his earlier misadventures.

"Miracle Of The White Stallions," scheduled for Easter release is the amazing true story of a man and a woman and the role they played in the rescue of Vienna's famous Lipizzan riding horses during the climatic phase of World War II. The Technicolor feature was filmed on location in Austria where the story transpired. An outstanding cast is headed by Robert Taylor, Lilli Palmer, Curt Jurgens, Eddie Albert and James Franciscus.

"Savage Sam," scheduled for June release, was penned by the author of "Old Yeller." The Technicolor production stars Brian Keith, Tommy Kirk, Dewey Martin, Kevin Corcoran and introduces Walt Disney's latest find, lovely 17-year old Marta Kristen. This action packed film gives the kidnap and rescue theme some new hair-raising twists as three young pioneers are carried off by renegade Comanches, and a valiant dog . . . that's Savage Sam . . . son of Old Yeller, who leads the rescue party on an exciting chase across the wastelands of the old West.

"Summer Magic," for July release, is Walt's accent on youth. It stars Miss Boxoffice, Hayley Mills, who plays a blossoming teen-ager with a head full of dreams. They all come true in an unforgettable story that unfolds against a backdrop of Maine during a wonderful summer. Burl Ives co-stars, which means plenty of delightful music, along with Dorothy McGuire, Deborah Walley, Una Merkel and Eddie Hodges.

"The Incredible Journey," based on the best-selling novel by Sheila Burnford, relates an unusual adventure by three oddly assorted household pets who believe they have been deserted by their caretaker, take off on a 250-mile trip. Disney's nature photographers follow the strange trio as they travel through the Canadian wilderness toward their master's home. All the beauty and grandeur of this part of the country is captured by their lenses.

The grand climax of the release schedule is Walt Disney's first new all-cartoon feature in a long while. It is called "The Sword In The Stone." Nearly four years in the making, it relates how Merlin the Magician guided young King Arthur to the throne of England, and will be released for Christmas, 1963.

## Columbia



Stars Quinn and O'Toole in still from Columbia's "Lawrence of Arabia."

Columbia Pictures 1963 release schedule will include a powerful array of major film attractions spearheaded by the long-awaited Sam Spiegel-David Lean Production of "Lawrence of Arabia," it has been reported by Rube Jackter, vice-president and general sales manager of the company.

Jackter said that "Lawrence of Arabia" would be a special road-show attraction in major American cities beginning in January and continuing throughout the year. The Super Panavision-70 and Technicolor film had its American premiere on Dec. 16 at the Criterion Theatre in New York, and a West Coast premiere on Dec. 21 in Los Angeles, in order to qualify for the New York Film Critics' Awards and the Academy Awards for 1962. The general sales manager looked for "Lawrence of Arabia" to become one of the all-time top-grossing films in history.

In addition to "Lawrence of Arabia," some of the other blockbuster films set for release in 1963 will include Jerry Bresler's drama of modern Hawaii, "Diamond Head"; Danny Kaye's newest comedy film, "The Man From the Diners' Club"; Fred Kohlmar's film version of the Broadway smash "Bye Bye Birdie"; Carl Foreman's dramatic saga of World War II, "The Victors"; Carol Reed's suspenseful "The Running Man"; Irwin Shaw-Robert Parrish's "In the French Style"; Charles H. Schneer's "Jason and the Golden Fleece"; and William Castle's first film in color, "The Old Dark House."

Stanley Kubrick's "Dr. Strangelove; or How I Learned to Stop Worrying and Love the Bomb"; Robert Rossen's timely drama, "Cocoa Beach"; Fred Brisson's hilarious new comedy, "Under the Yum-Yum Tree"; Elliott Kastner-Stan Shpetner's "Hanno's Doll"; Jerry Bresler's newest in the popular Gidget series, "Gidget Goes to Rome"; "The Iron Maiden," a new comedy from the producers of the "Carry On" series, Peter Rogers and Gerald Thomas; and a new William Castle suspense film, "The Candy Web," are also on the Columbia schedule.

## Warner Brothers



Cliff Robertson, as John F. Kennedy, is seen in "PT 109."

Warner Brothers approaches the New Year committed to a continuing policy of providing the world's theatres with quality entertainment.

Jack Warner, president, puts it this way:

"Our confidence in the future is strong as we look forward to 1963. We are dedicated to the highest standards of quality and our record in the past and our plans for the future constitute unassailable evidence of our determination to fulfill that responsibility and indisputable proof that the spirit of optimism is high at Warner Brothers."

The company's power-packed release schedule, subject to change, includes:

(Continued on page 45)



Dear Jay:

HEARTIEST CONGRATULATIONS!

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*For faithful, sincere & honest service to the  
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*For the New Year:*

## Observations and Resolutions

*Jack L. Warner*

President  
WARNER BROTHERS  
Hollywood

IT IS A PLEASURE to congratulate the MOTION PICTURE EXHIBITOR on its 44 years of exceptional service to the industry.

During that period, there have been many decisive changes in our industry and in the entertainment market itself. There will continue to be changes in the years to come, but from the vast resources of experience, the motion picture industry knows well how to meet these changes and to profit by them and expand with them. The future looms brighter today than in years past, and it is

up to us to take advantage of this promise.

I feel that 1963 will be a healthy and prosperous one for Warner Bros. We are proud of our product and proud of the projects which we propose to undertake during the year. We are confident that we have audience-attracting pictures of important entertainment and box-office value. We look forward to a year that will be just as great as the energy and showmanship we put into it.

*Arthur B. Krim*

President  
UNITED ARTISTS  
New York

"THE YEAR 1963 promises to be the most successful in United Artists history, and our exhibitor-customers once more can expect to benefit from our continued growth. UA will offer a minimum of two major films each month throughout the year. At the start of 1963 we already have 30 pictures completed or in the final stages of shooting. We have 40 others in advance stages of

preparation as part of our unsurpassed program of over 70 major features we will release in the next three years. Top quality attractions are drawing larger audiences than ever, and we are pleased to note that our forthcoming product represents the combined efforts of a predominance of the foremost international motion picture talent. Needless to say, we are eagerly looking forward to 1963."

*James H. Nicholson*

President  
AMERICAN INTERNATIONAL PICTURES  
Hollywood

CONGRATULATIONS TO MOTION PICTURE EXHIBITOR on its 44th anniversary!

We of American International Pictures have much in common with you and the vital segment of the motion picture industry which you represent—the exhibitor. Occasions such as this help bring to mind directly what we try to remember all year round and what too many of our Hollywood colleagues often forget—if exhibitors are successful, if they do well, American International and Hollywood do well. Our futures are inextricably intertwined; we depend on each other.

We of American International Pictures believe that this knowledge is one of the secrets of our success and we believe that it is the key to our continued growth and prosperity, and thereby that of your branch of the motion picture business as well.

We are particularly proud of the strong relationship which we feel has been developed with America's exhibitors. It is to further this relationship and to strengthen our exhibitor friends and the company's own position that AIP's new expansion policy has been evolved whereby we will concentrate on more and better pictures each year.

*Jack Karp*

Vice-President  
PARAMOUNT STUDIOS  
Hollywood

AN INTERESTING DEMAND has been evidenced by the motion picture public, a demand that we at Paramount are answering with our coming year's release schedule.

There is simply no question that today the public is insisting on "diversification." They want a number of different type stories from which to make their choice of an evening's entertainment. The day of the cycle—a rash of musicals, or comedies, or dramas, as opposed to a many-faceted release program—is over.

For example: Our planned releases for 1963 include such widely varied films as "Hud," a stark-drama, starring Paul Newman; "Come Blow Your Horn," a sophisticated romantic-comedy starring Frank Sinatra; "A Girl Named Tamiko," a romantic-drama, starring Laurence Harvey, France Nuyen and Martha Hyer; "Papa's Delicate

Condition," a warm, human piece of Americana, starring Jackie Gleason; and "Donovan's Reef," a slam-bang adventure story, starring John Wayne.

"Who's Got The Action?," a modern comedy, starring Dean Martin and Lana Turner; "A New Kind of Love," a lush, romantic-farce, starring Paul Newman and Joanne Woodward; "Paris When It Sizzles," a gay romance starring Audrey Hepburn and Bill Holden; "The Nutty Professor," a zany, out-and-out comedy, starring Jerry Lewis; and "My Six Loves," a charming story, for all the family starring, Debbie Reynolds.

We at Paramount have full intentions of keeping our coming motion picture schedule just as widely diversified as there are stories to put on the screen. We believe this is the answer for bigger boxoffice returns.



## FAMOUS PLAYERS

Canadian Corporation Ltd.  
joins in congratulations to  
Jay Emanuel on the

*44th Anniversary of*  
MOTION PICTURE EXHIBITOR

**JOHN J. FITZGIBBONS**  
President and Managing Director

**FAMOUS PLAYERS**  
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*to*

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*and*

**MOTION PICTURE EXHIBITOR**

*on your 44th Anniversary*

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*Please, bug me  
for another 44  
years.*

*Best always,  
Meyer*

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## Edward Muhl

Vice-President in charge of Production  
UNIVERSAL STUDIOS  
Hollywood

AFTER A DECADE of rapidly changing conditions, the motion picture industry once again is in a position to look forward to a bright future, according to Edward Muhl, Universal vice-president in charge of production.

"There have been drastic changes in both production and exhibition," Muhl points out, "but I believe the basic pattern that has been established in Hollywood and in the exhibition field is one on which the industry can move ahead.

"We no longer need be unduly concerned about competition from television or foreign movies, two things that have plagued this industry for some years. Television is a different entertainment medium and one

with which we have learned we can live successfully. The trend in production already has started swinging away from foreign countries and back to Hollywood. Studio heads and independent producers both are finding that pictures can be produced better and more economically here in Hollywood than in foreign countries.

"As for Universal's own future, it never looked brighter. Under our new affiliation with MCA we will have access to an important source of new creative and acting talent that will enable us to expand our program of important theatrical motion pictures. I believe Universal will surpass the tremendous success we have enjoyed for the last three years."

## Walter Mirisch

President  
THE MIRISCH COMPANY  
Hollywood

THERE IS AN AXIOM in Hollywood to the effect that almost all problems vanish in the face of a couple of good pictures. Like many axioms, this one contains a sizeable grain of truth—but the impression has grown up that there is something very difficult about performing such a feat.

It happens to be true.

Billy Wilder, with whom we've been most fortunate to be associated on a number of films, has noted that while .333 is quite a good average for a ball player, a film-maker with a similar percentage of hits is supposed to feel apologetic.

No one, regardless of their gifts of talent, can create only winners. The secret, simply, is to go to bat as often as possible with the most able man. That way the averages begin to work for you.

Finding the right material for films is always a problem. Nevertheless, it can be done. In our own experience, The Mirisch Company plans to make as many pictures in the next two years as we've made in the preceding five years of operation.

Having found the story, the question immediately arises as to where the filming

should take place. Our policy is to shoot in Hollywood whenever possible. We've found it possible to exercise greater control over quality and costs when working at home. Our determination to stay in Hollywood is perhaps best exemplified by Billy Wilder's new comedy, "Irma La Douce," which might seem a logical project for overseas filming, in light of the Paris setting. However, on closer examination it was discovered that the exteriors could be concentrated in a three block area—and by knocking some holes in several Hollywood sound stages, we managed to create Paris in Hollywood, eliminating weather and many other problems.

Occasionally, however, a story comes along that requires shooting away from Hollywood. In such a case, we have to go where the story dictates—not because it will be cheaper, because it rarely is cheaper, but because it will be better for the picture.

Overall, the experience of our company has led us to this conclusion about movie-making today: perhaps the problems are ever increasing, but the rewards are also ever increasing for those who are able to affect the right blend of talent, story and showmanship.

## Samuel Bronston

President  
SAMUEL BRONSTON PRODUCTIONS  
Madrid, Spain

WE WILL CONTINUE to base our operations in Spain, where an extensive program of expansion at the Charmartin Studios has provided us with one of the most complete film plants in the world. However, we plan to extend our filming to the countries in which our stories are laid.

The "Fall of the Roman Empire," which Anthony Mann will direct, will begin January 14, with production slated for both Spain and Italy. Topping the international cast will be Sophia Loren, Stephen Boyd, Sir Alec Guinness, James Mason, Christopher

Plummer, Anthony Quayle, John Ireland, Mel Ferrer and Omar Sharif.

Paramount Pictures has secured the western hemisphere rights to the international circus spectacular, temporarily titled "Circus," which Frank Capra will direct in the several European countries in which the action occurs. "The French Revolution" will entail considerable filming in France, and "Paris Exposition 1889" is scheduled for work in both London and Paris. Among the story ideas under consideration is one which might best be filmed in California.

## George Pal

Producer  
METRO-GOLDWYN-MAYER  
Hollywood

THE MEN who founded and built our industry were men of courage and foresight. They were gamblers, in a sense, who rolled the dice on their own intuition. But above all, they had faith—not fear!

Now Hollywood is besieged with cries of fear from every side. The moaning and groaning can be heard around the world. What a disgrace that such a tremendous industry as our's would allow itself to be reduced to wallowing in self-pity.

We who have lived in the motion picture business all of our lives must remember that it was ability that got us in the front door and put our pictures on the screen.

The future of the industry is there—just ahead—a brilliant and productive future. But it is for the courageous who have the faith to bet on a dream and make it come true. In it is no room for the weakling who is afraid.



**Product Preview** (Continued from page 40)

December: "Gypsy," a Technicolor production starring Roselind Russell, Natalie Wood, and Karl Malden, from Mervyn LeRoy.

February: "Term Of Trial," starring Laurence Olivier and Simone Signoret. "Days Of Wine and Roses," starring Jack Lemmon and Lee Remick, with Martin Manulis, producer, and Blake Edwards, director.

April: "Wonderful World," a featurette, and "Critic's Choice," starring Bob Hope and Lucille Ball.

June: "Panic Button," starring Maurice Chevalier and Jayne Mansfield. "Black Gold," starring Phil Carey and Dianne McBain. "The Castilians," starring Cesar Romero, Broderick Crawford, and Valli.

July: "PT 109," in color, with Cliff Robertson. "The Incredible Mr. Limpet," in color, with Don Knotts.

August: "Not On Your Life," in color, with Robert Preston, Tony Randall, and Georgia Moll.

In addition, Warner Brothers will reissue in March, "Giant," in color, with Elizabeth Taylor, Rock Hudson, James Dean, and Carroll Baker; and in May, "Auntie Mame," in color, with Rosalind Russell, and "A Summer Place," in color, with Sandra Dee, Arthur Kennedy, and Troy Donahue.

## Allied Artists

Allied Artists president Steve Broidy, looking ahead, says: "In discussing 1963 at Allied Artists, we are far more interested in performance than predictions. There is nothing gained by making comparisons with past years nor am I in a position to prognosticate for the entire industry. We have acquainted the trade press with a general outline of our

plans for the forthcoming year. The keystone of our entire program is, of course, Samuel Bronston's '55 Days to Peking.' With photography now completed, it looks as big or bigger than 'El Cid.' Around this tremendously solid keystone are set up pictures which have the ingredients that promise success. Immediately after New Year's, 'Billy Budd,' which has received top critical acclaim, will go into a wide release. It will be followed by Philip Yordan's 'The Day Of The Triffids,' in color and CinemaScope, which looms as a sure fire science-fiction hit.

"Upcoming on the production schedule is Blake Edwards' production, 'Soldier In The Rain' starring Jackie Gleason and Steve McQueen in a comedy of Army life that all agree should be a riot. Filming has just been completed on Herman Cohen's production of 'Black Zoo' in Panavision and color. Here again is product with potent boxoffice appeal. Next to go before the cameras will be Audie Murphy in a big new western, 'The Great Gun Fighters.' This is ticket selling merchandise exhibitors will recognize. Upcoming for summer filming is one of our most important projects, 'Streets of Montmartre,' to be directed in Paris by John Huston. We have also announced we will release Philip Yordan's production of the current great best seller, 'The Thin Red Line,' now in preparation. Later on, novelist Poland Banks and director George Marshall will co-produce Bank's novel, 'Maharaja,' in Pakistan. I can add that beyond these top caliber properties, we are now negotiating for two of the biggest projects imaginable, whose titles and participants cannot be revealed at present. Integrated into the schedule will be several practically budgeted productions with boxoffice themes. This will include a group of pictures to be produced by Leon Fromkiss starting with 'The Long Corridor' directed by Samuel Fuller. We have blueprinted a formidable program, but as stated, we are concerned with performance and not predictions."

*COMPLIMENTS*

*OF*

**THE A. R. BOYD THEATRES**

*Congratulations*

from

**GENERAL DRIVE-IN CORPORATION**

*Congratulations*

on your

*44th Anniversary*

**SAVAR CORPORATION**

*With congratulations  
and sincere good wishes to*

**JAY EMANUEL**

*and everyone connected with  
MOTION PICTURE EXHIBITOR  
from your*

*Friends at Neighborhood  
Theatres of Virginia*



## Irving H. Ludwig

President  
BUENA VISTA  
New York

## Joe Pasternak

PRODUCER  
Hollywood

## Delmer Daves

Producer-Director  
WARNER BROTHERS  
Hollywood

## Robert Arthur

Producer  
UNIVERSAL STUDIOS  
Hollywood

FROM WHERE WE SIT, 1963 looms as the biggest year ever in Walt Disney-Buena Vista history!

I'VE ALWAYS BEEN an advocate of a happy marriage between exhibitors and picture-makers, and after returning recently from a 25-city promotion tour, I realize more than ever the importance of collaboration and exchange of ideas.

Happily, I can report the marriage is still a good one, a solid one. There've been arguments and will continue to be, but this is healthy as long as something constructive proceeds from them, and as long as the arguments are kept "inside the house," not fought in public.

As a marriage changes, so has the relationship between theatre owners and film-makers. Gone are the days when, simply, a picture was produced and the theatres opened their doors and the people flocked in. Now, everyone has to sell and sell hard, always with the fact in mind that the cus-

TWO BEST SELLING NOVELS are on my filming schedule at Warner Bros. for 1963. They are "Youngblood Hawke," by Herman Wouk, and "Seventeenth Summer," by Maurine Daly, and I hope to present the stories in a framework of honesty and use some unknowns and some stars in both.

To achieve this honesty in "Youngblood Hawke" I sought out locations for the picture in Kentucky, West Virginia, Virginia and New York and stayed in those areas and wrote the script sequences dealing with those aspects of the story.

The normal pattern is to write the script first, then seek the locations. For "Youngblood Hawke," they have already been found and integrated into the screenplay. This method also saves costs.

I plan to begin shooting at some of the locations during the winter months—the time of the action—and continue through Spring. Perhaps by August I'll be ready to start "Seventeenth Summer"—if I have found a 17-year-old girl for the leading role.

This is a special kind of story that must fit the personality of the girl. I will select her first—and this may take a lot of searching—and then I'll tailor the script to suit her appearance, ability and temperament. This way is better, I believe, than making

"ONE OUTSTANDING ASPECT of motion picture production in 1963 will be a noticeable upsurge of pictures being made right here in Hollywood," declares Robert Arthur, Universal producer who ranks among the industry's foremost producers with such hits as "That Touch Of Mink," "Lover Come Back," "Come September" and "Operation Petticoat."

"I long have been convinced that this is the best place in the world to make pictures unless you have a story that absolutely requires a foreign background," Arthur continued. "We have the best facilities and manpower to be found anywhere, a fact that is being more widely recognized all the time.

tomers is ultimately the best salesman there is.

With a new approach to our business, new theatres are coming too. I've personally talked to many enthusiastic exhibitors and will spread the good news of their plans around Hollywood. And I'll have eager audiences because Hollywood needs exhibitor help to rev up business and make possible the production of more pictures.

Optimism is high among exhibitors, and this is the best sign of what the future holds. In addition, after my personal observations, I'm equally optimistic about the cooperation exhibitors will extend to Hollywood.

Hollywood will be introducing more "new faces" to the screen. This is the lifeblood of our business, and we need exhibitors help on this, particularly.

an actress conform to the role already written.

Looking ahead at Hollywood picture making, I believe that we will achieve greater success than in the recent past because we are keeping in mind that films must be aimed for an international market, as Italian producers have been doing.

There are some other general directives our creators should have. Pictures should be designed for people satiated with TV and of a type not seen on TV.

Pictures should strive for the family business. If we plan our films for adults only, for the art houses, or for any segment of society, rather than for everybody, then audiences will be limited and so will financial returns.

Esoteric subjects, stories of intimacy and shock, and "far out" themes that can't be comprehended by an average audience are not the way to get the big box office grosses.

We should, though, borrow ideas from the art film and experimental film when the ideas can be used at the level of the average audience. But there will be an increasingly strong division in the future between the art film and its method of exhibition and the large scale family film.

"As for the kind of pictures 1963 will bring, I believe they will be completely diversified—with emphasis on quality rather than any particular type of subject matter. This is as it should be. The success of a picture depends upon how well it is made, not on whether it's a comedy or drama.

"Personally, I like to make comedies but there is great variation within that category. My program for the coming year calls for four different types. 'The Brass Bottle' is a comedy fantasy, 'Captain Newman, M.D.' is a comedy drama, 'D For Diamonds' is a comedy melodrama and 'King Of The Mountain' is a Stanley Shapiro conceived romantic comedy."



## Robert L. Lippert

President  
ASSOCIATED PRODUCERS, INC.  
Beverly Hills

FOR THE SEASON of 1963 I will again produce a minimum of six pictures for Twentieth Century-Fox release.

The first of these productions will be an exploitation picture to star Vincent Price. Several years ago I had a most profitable picture for everyone entitled "The Fly." I will have this Vincent Price picture ready for release in June.

The balance of our program will be supporting features but each of these very carefully selected to match the top feature that Fox will be releasing.

The first is "House Of The Damned" a most unusual suspense story. Production on this is completed.

We follow this with "Police Nurse" and there will be a lot of smart exhibitors who will take this title, do a little exploitation

and take advantage of the present television craze on doctors and nurses. Then, a waterfront story entitled "Harbor Lights."

"Cat Island" an adventure yarn follows this.

A western for summer release, "The Outlaws Of Red River."

There is still another production but title and subject matter has not been decided.

Everyone of these productions have titles and some "gimmick" for the exhibitor who wants to do a little showmanship.

Also, in January we have an exploitation package that we completed several months ago entitled, "The Day Mars Invaded Earth" and "Young Guns Of Texas." This is a program worth screening and then really exploiting.

## Frank Sinatra

President  
ESSEX PRODUCTIONS  
Hollywood

WITH THE PUBLIC LOOKING for more upbeat screen fare, Essex is eyeing musical comedy in the coming year. As a matter of fact, I think that big musicals are coming back and may well set a trend for the next couple of years or more.

Essex will also make it a point to introduce new faces to movie audiences such as we have with Tony Bill in "Come Blow Your Horn" which we filmed in association with Tandem Productions for Paramount

release.

We have enjoyed working in partnership with creative teams, such as George Axelrod and John Frankenheimer and Bud Yorkin and Norman Lear, and we look forward to similar associations on interesting projects in the future.

We are actively reviewing projects and gearing for what we believe will be exciting undertakings not only in the coming year, but in the years ahead.

## Alfred Hitchcock

PRODUCER-DIRECTOR  
Hollywood

DURING 1963, I shall continue to fulfill the primary responsibility of a film-maker—to fill those empty seats in the theatres. In the early part of the year, I will be finishing "The Birds" for release by Universal in the spring. Then I will give my full attention to making my next film, "Marnie." While

it will not be a *shocker* in the vein of "Psycho" and "The Birds," I am confident that it will contain some surprises for the audience. I am afraid that people expect to be frightened by Hitchcock, and I shall try not to disappoint them.

## John H. Stembler

President  
THEATRE OWNERS OF AMERICA  
New York

ON THE EVE of a New Year, we of TOA face our problems realistically. We face the problem of operating with a greatly reduced supply of product. We face the growing threat of pay television and its potentially dangerous competition. We are operating in a business becoming more and more dependent upon Federal and State laws, and

their interpretation. We are affected by changing population and changing interests which tend to make our theatres in some areas obsolete.

But common sense and hard work will enable us to fill the seats of our theatres—the real solution to all our problems.

## Samuel Rosen

Executive Vice-President  
STANLEY WARNER CORP.  
New York

WE ARE HOPEFUL that the new producing companies, emerging under dynamic leadership, will stimulate feature production in 1963. A quick survey of the prospects will be enlightening to many exhibitors. The outstanding added starter to the production sweepstakes is Max Youngstein, who has already announced four productions with a promise of more to come in the near future.

Samuel Bronston, who launched two important productions last year, has already announced five for 1963. Seven Arts, which put six on the market, including the sensational "What Happened to Baby Jane," already has five in the can and expects to at least double its '62 releases for the new year.

American International is on record that it will double the quality of its programs and increase releases up to 24, at least two for every month, for the next 12 months.

Joe Levine, starting from scratch just a few years ago, is emerging as one of our major suppliers and keeps adding to the number of Embassy pictures which will be

available.

A.C.E. Productions should be ready sometime in the near future to join the ranks of the working producers. And it is a pleasure to note that Fox is now under the command of a creative picture maker second to none. Darryl Zanuck is staking his whole career upon his ability to inspire a renaissance at Fox which will make this company once more one of the outstanding giants of the industry.

When you add these new and expanding sources of feature production to the long established distributors who are our basic suppliers, it is difficult to resist the conviction that 1963 shapes up as a better year for theatre operation.

It will be our job in 1963 to sell pictures as we never sold them before and continue to encourage the ambitious and creative minds who can restore American industry to its former pre-eminence as the supreme world source of motion picture entertainment.



## *Jack Armstrong*

President  
ALLIED THEATRE OWNERS

A NEW YEAR approaches us bringing into focus new challenges and opportunities for the motion picture industry. We of Allied believe that production, distribution, and exhibition can work together to improve the financial stability of all. Adequate quality product distribution in an intelligent manner and exhibition by alert showmen will expand our market and focus the interest of the masses on motion picture theatre entertainment. Let's resolve to put the following

in their proper perspective in 1963:

Adequate production, orderly distribution, reasonable terms, taxes, showmanship, properly managed theatres, new theatres, toll television, etc.

We can successfully solve these problems if we have the courage to put forth our thoughts clearly and thoroughly with understanding and respect for each other. The results will be beneficial for all.

## *Melvin R. Wintman*

Vice-President  
GENERAL DRIVE-IN CORP.  
Boston

"GENERAL DRIVE-IN Corporation continues to demonstrate its faith in our industry with its expansion program, calling for twenty

more new indoor theatres to be completed or put into construction during 1963."

## *Sam Bendheim, Jr.*

President  
NEIGHBORHOOD THEATRES, INC.  
Richmond, Va.

WE VIEW the coming year of 1963 with some optimism, tempered with a great deal of pessimism.

While we have plans for expansion of our exhibition activities, we are moving with caution because of the policy of releases adopted by the distribution companies in the past years.

Product is the life blood of the industry. When the veins are opened to let the product flow at holiday time, and then are closed for the periods in between, exhibition becomes an anemic patient. While there seems to be some slight improvement indicated for 1963, it is not enough.

This industry, as we have known it, cannot continue to exist with a policy of feast and famine. A continuous flow of motion pictures throughout the twelve month period, backed by vigorous showmanship of exhibition, is the crying need of the hour. Such a policy, it is our firm conviction, will restore this industry to its rightful place—the entertainment leader of the nation and the world.

Time is running out. May all of us in this business, production, distribution and exhibition, working together as a team, reverse recent trends and go forward to greater heights in 1963!

## *Nathan Milgram*

President  
NATHAN MILGRAM SERVICES  
Philadelphia

WITH THE PRESENT SHORTAGE of prints, with the scarcity of film salesmen, plus difficulties in obtaining advertising material, posters, etc., a buying and booking service has become more necessary than ever for exhibitors in this changing film industry.

Nathan Milgram Services is set up to deliver many services aside from buying and booking. The exhibitor has no ordering problems. A copy is furnished to the printer, bookings are forwarded to the poster company, advertising is ordered, pick-up

sheets account for film delivery, circuits are arranged to off-set print shortages, all designed to afford a complete exhibitor service.

What's left for the theatreman? Loads of extra time to pay attention to his operations. Reducing costs of telephone and travel; and freedom from the usual headaches.

To maintain peak efficiency and services Milgram has three highway lines direct to the film companies for instant communication on any problems.

## *Adleman Family*

NEW JERSEY MESSENGER SERVICE  
Philadelphia

WHEN OSCAR TIME rolls around in Hollywood, the New Jersey Messenger Service may not be on the nominated list, but you can bet your bottom dollar it is one of the best friends a movie company or an exhibitor ever had.

Like many others who never get their names in lights, this company performs a service which is as vital to the motion picture industry as it is vital to our civilization—transportation. Meyer Adleman, owner and president since the 1920's, and still very much at the helm, aided by his two sons Stanley and Edward, keeps forging ahead to explore new ways of expanding in the film business.

In 1946, Meyer Adleman created States Film Service which does centralized film shipping, handling and inspecting for the

major distributors in Cleveland, Cincinnati, and Indianapolis.

To show further faith in the future of the Motion Picture business, the Adleman family recently created the Victoria Shipping Services to operate central shipping depots solely in Canada. They have already opened branches in Calgary, Toronto and Winnipeg, and within the very near future will open branches in Montreal, Vancouver and St. John.

In addition to all this, Meyer Adleman devotes a great deal of time to communal work such as the Philadelphia Chamber of Commerce; is chairman of Israel Bonds Council; Deborah Sanitorium; Variety Club Childrens Camp and many more such worthy causes right down the line.



## Dallas (Continued from page 17)

are being made available at Dallas area Sears stores and the Preston State Bank.

## DETROIT

The Detroit area continues to blossom with new, relit, or rebuilt houses. The latest to be reported in 1962 is an as yet unnamed 1,500 seater in Southfield, Mich. Costing "several hundred thousand dollars," it will be completed in six months by the Sloan interests which operate a circuit. The last theatre built in this city was 1941. After years of closings and no building, the impressive area 1962 score is: Completed, one; nearing completion, two; on the drawing board, two; announced for the future, two; remodelled and relit, four; changing from legitimate to movie, one; plus a drive-in nearly completed. . . . Tossed but suave Fred P. Sweet, urbane managing director of the Telenews, further ingratiated himself with the ladies of the Greater Detroit Motion Picture Council. He gave over 100 of the damsels in district a Christmas party in the house. The piece de resistance was "Richard the Great." . . . In Pontiac, Mich., a truck from Michigan's main outstate film carrier careened into the rear of a passenger car, both vehicles zooming a hundred feet off the Dixie Highway, injuring four. A front axle snapped, and driver Frank D. Searight, who was uninjured, was unable to control the Pep Lines vehicle which he was guiding back to the main terminus in Detroit with return film. Trapped in the demolished passenger car was Lionel Walker with a fractured hip. He could not be removed until the arrival of the wrecking truck. His wife and two small children were treated at the Pontiac General Hospital for lacerations and minor injuries. Since the accident occurred only 30 miles from the dock and film was on its way back, no schedules were disrupted.

## JACKSONVILLE

Mark A. Barre of Atlanta, head of the joint accounting department of Florida State Theatres and the Wilby-Kincey Circuit, has announced the retirement of accounting executive Henry L. Nielsen, who plans to return with Mrs. Nielsen to their Jacksonville home. Nielsen has spent the past nine years in the Atlanta accounting office and before that was a member of the FST home office staff in this city. . . . The United Artists and Warner Bros. branch office staffs staged a joint Christmas party at the downtown Elks Club. . . . Another joint Yule party was held by the Universal and Allied Artists staffs in the building they occupy together on East Bay st. . . . The FST home office staff planned an evening Christmas party at the Ribault Lions Club. . . . Florida's coldest five-day period (Dec. 10-14) since 1889, coupled with the usual pre-Christmas slump in attendance when most theatre patrons are so busy with shopping that few of them find time to attend their favorite motion picture theatres, combined to drive boxoffice receipts almost to a vanishing point. Especially hard hit were drive-in operations. The cold's destruction of Florida winter vegetable and citrus crops amounted to a national and state calamity, but little damage was reported by theatre owners aside from overtaxed heating systems and plumbing failures. One local downtown theatre suffered a burst pipe which cascaded 10,000 gallons of water from an air conditioning tower onto surrounding streets. . . . At the invitation of French Harvey, Florida State Theatres concessions chief, a seminar



Wometco's Miracle in Coral Gables gave George Mira, University of Miami All-American quarterback, a neon salute by darkening part of sign to spell out his name.

on the operation of vending machine equipment was conducted by George Uliano of Continental-APCO for local FST theatre managers. . . . Tom Sawyer, FST booker, recovered from a case of chicken pox in time to take his family to Lakeland for a Christmas visit with his parents. . . . The exploitation team of Art Castner and John Meehan drew the attention of downtown crowds with large reclining figures of Brigitte Bardot from the 24-sheet on "A Very Private Affair," which were mounted atop the marquee at the Imperial. They also drew attention on another recent first-run program with a simulated space rocket under the marquee for the booking of "First Spaceship on Venus."

## MIAMI, FLA.

Wometco Vending of Florida opened the first fully automatic cafeteria in Florida in the Wometco Vending Building. Open to the public from 8:30 a.m. until 5:00 p.m. daily, the Vendomat serves hot platters, with vegetables, casseroles, salads, sandwiches, desserts, beverages, candy, and cigarettes. The machines are set up in a "showroom," with glass walls open to the street, inviting passers-by on Miami Avenue to come in and buy lunch or a snack. . . . The Boulevard Drive-In celebrated its 14th birthday anniversary with a full week of activities, including a "Lucky License" night, a Surprise Night, a Birthday Night, a Thursday Treat Night (for 14-year-olds), a 14 cent night, and even a Santa Claus night. . . . As a neon salute to George Mira, University of Miami All-America quarterback, Wometco's Miracle, Coral Gables, made a small alteration on its sign. By short-circuiting the lower half, the "MIRA" salute flashed on Miracle Mile for four nights, beginning with the big day, Dec. 6, when Mira was named to the Associated Press All-America first team and appeared on national television for making the Look Magazine First Team. . . . Yiddish-American vaudeville is returning to the Cinema, Miami Beach, Dec. 21, with Leon Schachter again as emcee.

## HOUSTON

The guard at the new Windsor Cinerama adamantly refused entrance to a man the other night, citing his instructions that nobody—but nobody—could get in without spe-

cial permission. So Charley Paine, the general manager of the Windsor Cinerama, went to a telephone and obtained the special sanction. It was a formal opening of the Windsor on Dec. 20, a black tie affair. The first night, Dec. 21, was sold out, with the first public showing of "The Wonderful World of the Brothers Grimm" scheduled for Dec. 22.

## NEW HAVEN

Sperie P. Perakos, general manager, Perakos Theatre Associates, has shifted Edward Rollo from managership of the Southington Drive-In, Southington, Conn., to similar post at the Strand, Thompsonville, Conn., succeeding Thomas F. Grogan, who is leaving the circuit after 21 years to go into restaurant management. New manager is yet to be designated at Southington. . . . Peter Flynn, manager, Perakos Plainville Drive-In, closed for the winter, has this "copy" on his highway marquee: "Now's the time to say adieu/When spring is sprung/We'll be, too!" . . . Ray McNamara, Allyn resident manager for New England Theatres, Inc. (AB-PT), hosted an invitational morning screening of de Rochemont Associates' "Question 7" for representatives of the United Church Women of Hartford. . . . State Rep. Howard Dreyfous, Westport Republican, has filed proposed measure for January legislative action to prohibit all persons under 18 from driving between sunset and sunrise unless accompanied by a person over 21 with a driver's license. State Senator Gloria Schaffer, Woodbridge Democrat, wants action on a measure prohibiting driving by persons under 18 between 1 a.m. and 5 a.m. unless accompanied by adult driver. . . . James M. Totman, Stanley Warner zone manager, was in Albany for the Variety Club-hosted party honoring E. David Rosen of Fabian Theatres.

## NEW ORLEANS

Mr. and Mrs. Heus Reason have taken over operation of the Rex, Jackson, La. They formerly managed the house for owner Cecil Howard. . . . Lew Langlois closed the Star, New Roads, La., until spring. . . . Fred Williams, of the Louana, Opelousas, La., has taken over the Anne, Baton Rouge La., and converted it to an all colored patronage theatre. . . . Charles Levy, veteran exhibitor, is now at the helm of the Sand, the former Legion, and the Gulf, Gulfport, Miss., for Ed Ortte, owner. . . . Frank Lais, associate owner in the neighborhood Lakeview, and Fox indoor theatres and the Algiers Drive-In and manager of the New Orleans Airport, held a press luncheon in honor of Gregory Board, pilot of Columbia's "The War Lover" at the Airport restaurant. . . . Tringas Theatres closed the Bay Drive-In, Niceville, Fla., for the winter. . . . Mrs. J. E. Adams closed the Dixie Drive-In, Columbia, Miss., for the winter. . . . The Dixie, Loreauville, La., was shuttered by Mrs. Ed Harson who is still at the helm of the Nila, New Iberia, La. . . . Donald Dietrich now has the Amite, Louisiana drive-in, on week-end operation. . . . Mrs. Georgia Bruno, F. W. Goodrow exchange staffer, is home after a stay in Montelepre Hospital for a nervous condition. She is still under a doctor's care. . . . The WOMPI's Christmas party for underprivileged children at the Famous Theatre was a huge success with Santa Claus, Phillip Nickolaus, WOMPI Lee's husband, appearing in person.

## PHILADELPHIA

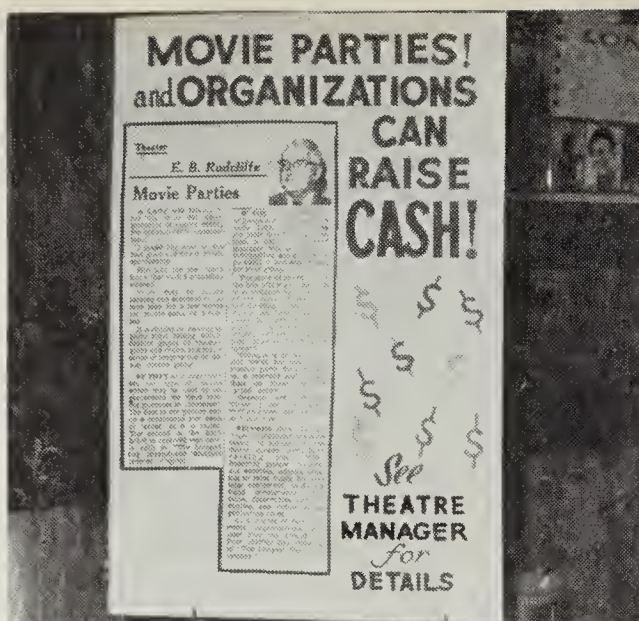
Motion Picture Associates of Philadelphia held their annual benefit at the Midtown with



the premiere of Columbia's "Lawrence Of Arabia." . . . Meyer Adleman, president, New Jersey Messenger Service, had his annual employees Christmas party at Palumbo's. All present had a wonderful time at the gala occasion. . . . Ira Sichelman, general sales manager, Boxoffice Attractions, Inc., regional independent distributor in Washington, D. C., has moved his operations to larger quarters in the Warner Building. He is now handling Astor, Pathe-America, Sutton, Audubon Films, and Zenith International product. . . . A six months option to purchase the closed Arcadia, Wilmington, Delaware, from Wilmington Amusement Company for \$100,000 has been taken by the board of directors of the Historical Society of Delaware, which plans to demolish the 41-year old film house and build an annex to the society's headquarters next door in the Old Town Hall. . . . Carl Reardon, Universal branch manager, is currently handling Tony Curtis' "40 Pounds Of Trouble." There are those exhibitors who will tell you that Mr. Reardon, himself, is "187 pounds of trouble."

## ST. LOUIS

This year instead of each exchange having its own Christmas party, the entire Row will join together for one big party Dec. 27 at 4 p.m. in the vacant office between Warner Brothers and United Artists in the Pink Building. . . . Central and western branch managers for 20th-Fox, 24 in all, gathered at the Park-Plaza Hotel for a meeting. The meeting was conducted by Seymour Poe, director of worldwide distribution, and Robert Conn, executive assistant in charge of domestic distribution. . . . WOMPIs held their Christmas party in the 20th-Fox screening room. They are still busy making candy for St. Louis Chronic Hospital as their Christmas project. The WOMPIs were delighted to receive a note from Ben C. Marcus, midwest district manager for Columbia Pictures, thanking them for inviting him to their annual VIP dinner. . . . Seen on the Row was Wayne D. House, who has taken over the Lyric, Summersville, Mo. The former owner was Roy Thomas. . . . The Gates, Barry, Ill., and the Ford, Griggs-ville, will close indefinitely Dec. 29. Both theatres are owned by Tom Gates. . . . The Varsity, Murray, Ky., burned, and reports are that it was totally destroyed. It was owned by Columbia Amusement Co., Paducah, Ky. . . . Andrew Zotos, manager, Melvin, had a free Christmas kiddee matinee Dec. 22. . . . Owners of 17 theatres in St. Louis and St. Louis County have scheduled two motion pictures for Jan. 16-17 which will show women the methods to help detect cancer. Owners of about six other theatres are expected to schedule the picture during the same dates. The films, "Breast Self Examination" and "Time and Two Women," will be shown free to women in cooperation with the St. Louis Globe-Democrat and the St. Louis City-County Unit of the American Cancer Society. Theatres which plan to present the film are Ambassador, Loew's State, Fox, Esquire, Granada, Maplewood, Tivoli, Cinema, Shenandoah, Tower, Columbia, Crest, Osage, Ozark, Beverly, Gem, Lemay. In addition to, the



Joe Alexander, RKO midwest theatres division manager, provided Cincinnati Inquirer film editor E. B. Radcliffe with information on theatre parties at RKO houses, with the result that the above column appeared and was blown up into an effective lobby poster.

theatre owners and their staffs, members of four unions will donate their services. They are Motion Picture Operators Union, Local 143; International Alliance of Theatrical State Employees, Local 6; International Brotherhood of Electrical Workers, Local 1; and Firemen and Oilers' Union, Local 6. . . . This year's "Toys for Tots" theatre project went off as "beautifully as always," according to sponsors here. The annual project is sponsored by the Better Films Council, Arthur Enterprises, Inc., the Marine Corps Reserve, and Shell Oil Co. This year, the films were shown at the Granada, Rio, Shady Oak, Tower, Shenandoah, Maplewood, Crest, Avalon, Tivoli, Ozark. Admission to the movie is by a used toy—in good condition and capable of being refurbished. The toys are then taken by the participating groups and fixed up for distribution to needy children next year.

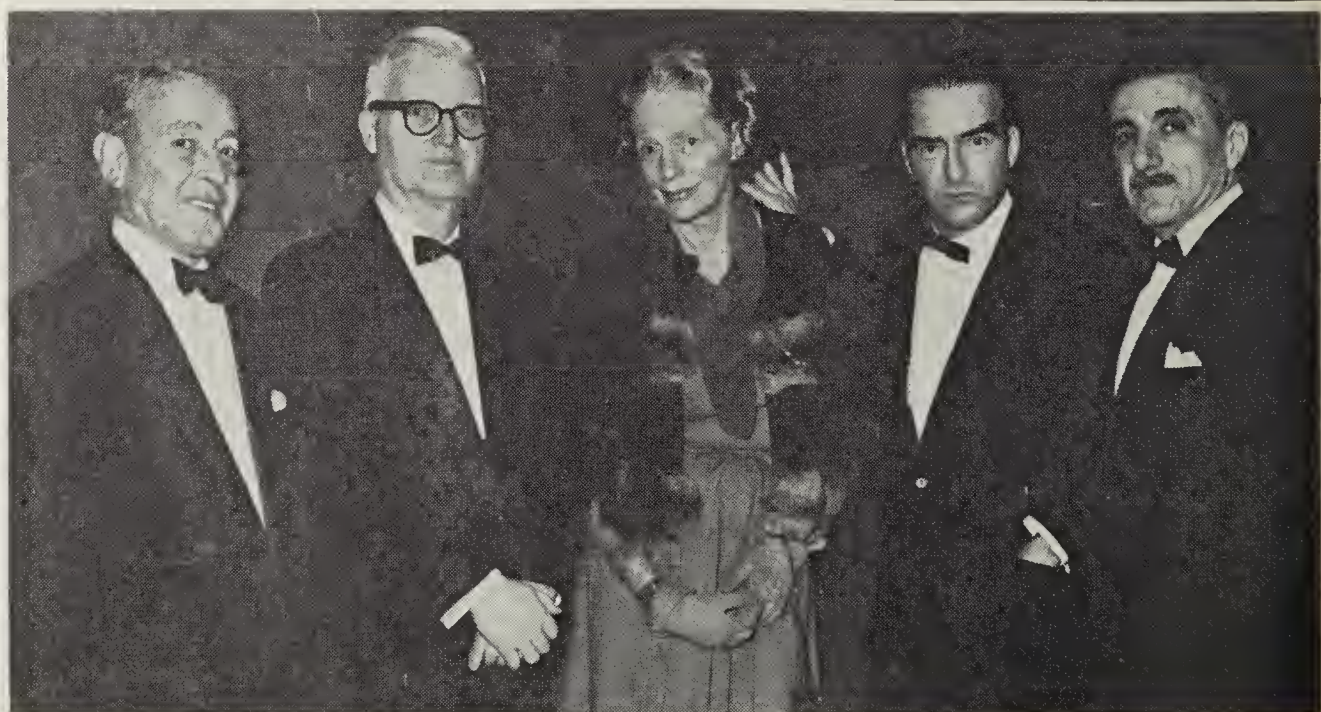
## SAN ANTONIO

Hollywood actor Audie Murphy, holder of the Congressional Medal of Honor, appeared for premiere of "The Longest Day" at the Woodlawn. He spoke at a luncheon in the grand ballroom of the Granada Hotel and participated in an all-services memorial ceremony at Fort Sam Houston National Ceme-

tery honoring the men who died on the Normandy beaches. . . . The San Antonio Junior Chamber of Commerce took a group of local orphans to a special Christmas movie held at the Aztec. This is part of the Jaycees annual Christmas Orphans Tour. . . . Bill Rau, operator, Alamo Booking Service, and a partner in the operation of the Bandera Road Drive-In, was named "Personality of the Month" by the Texas Drive-In Theatre Owners Association. . . . Albert H. Reynolds, Lone Star Theatres, Dallas, was in on a business trip from the home office visiting Charles A. Wolfe, city manager of the circuit, at the Prince. . . . For four days, fog played havoc with business at the drive-ins at Amarillo, Tex. The fog would roll in between 9 and 11 p.m., on three nights so dense they blacked out the picture on the screen completely. Fog checks were issued to the patrons. . . . Mr. and Mrs. Bob Nicholson have gone to a three day week end, one change operation at their Dove, Panhandle, Tex., and the Groom, Groom, Tex. They report that they are grossing just about as much as when they were operating six days a week. . . . The Crossroads Theatre Co. has reported several changes in managers. Audean Clark now handles the Tascosa in place of Alex Gilbert, who has entered private industry.

## SEATTLE

In a recent Variety Club election, the following were named officers for the coming year: Chief barker, Bob Parnell, Favorite Films; first assistant, Frank Christie, Evergreen Theatres; second assistant, Norris Hunt, B. F. Shearer; property-master, Homer Schmitt, Columbia; and dough-guy, C. B. Gustavson, theatre accountant. . . . Metro's "Mutiny on the Bounty" black tie premiere was held Dec. 18, preceding its northwest premiere opening at the Blue Mouse. . . . Carl Handsaker, 20th-Fox booker, will spend Christmas week on an outing in the country. . . . Harry and Mrs. Woods returned to Salt Lake City after several months on audit duty. . . . Christmas attractions include Paramount's new Jerry Lewis picture, "It's Only Money," opening at the Coliseum; Columbia's spectacular "Barabbas," at the Fifth Avenue; and 20th Century-Fox's "The Longest Day," in an exclusive road show engagement at the Paramount. On Christmas Day, "Jumbo," an MGM offering, was to open at the Music Hall.



Seen at world premiere of Universal's "Freud" at Cinema I and Cinema II in New York are left to right, Adolph Schimel, vice-president and general counsel of Universal; Henry H. "Hi" Martin, vice-president and general sales manager; Mrs. Walter Huston, widow of John Huston's father, Walter; Montgomery Clift, who stars as Freud; and Philip Gerard, Universal's eastern advertising and publicity director.

**PROGRESSIVE ELECTRIC  
CONSTRUCTION CO. INC.**

240 N. 13th ST. • PHILADELPHIA 7, PA.

**Theatre Installations  
and Maintenance**



# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



DECEMBER 26, 1962 SECTION TWO  
VOL. 68, NO. 27

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other Color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6208 BILLY BUDD—D-123m.—Robert Ryan, Peter Ustinov, Melvyn Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6204 CONVICTS 4 (See "REPRIEVE")
- 6211 FRIGHTENED CITY, THE—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6204 HANDS OF A STRANGER—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 HITLER—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 REPRIEVE (CONVICTS 4)—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Crippling, personalized look at 20th Century crime and punishment
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

### COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England

DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

### COMING

BLACK ZOO—(Panavision; EC)—Michael Gough, Virginia Grey

GUNFIGHTERS, THE—(CS; C)—David Janssen

55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven

TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 JOURNEY TO THE SEVENTH PLANET—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 LOST BATTALION—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 709 MARCO POLO—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 PANIC IN YEAR ZERO—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 PREMATURE BURIAL—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

### TO BE REVIEWED

BATTLE BEYOND THE SUN—(Vitascope, C)—Ed Perry—Filmgroup

BEACH PARTY—(Panavision, C)—Frankie Avalon

BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith

DEMENTIA—William Campbell, Luana Anders—Filmgroup

HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland

INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray

MASQUE OF THE RED DEATH—(Panavision; C)—Vincent Price

NIGHT TIDE—Dennis Hopper—Filmgroup

OPERATION BIKINI—(Panavision; Color)—Tab Hunter, Frankie Avalon

PIT, THE—Dirk Bogarde, Mary Ure

RAVEN, THE—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff

REPTILICUS—(C)—Booill Miller, Carl Ottosen

SAMPSON AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott

SCHIZO—Leticia Roman, John Saxon

YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

Advice And Consent	SP.	Col.
•Air Patrol	A1	Fox
•All Fall Down	A3	MGM
•All The Way Home		Par.
•Almost Angels	A1	BV
•Amazons of Rome		UA
•America, America		WB
•Antigone	A2	For.
•Arms And The Man		For.
•Arturo's Island	B	MGM
•Assignment Outer Space		A-1
•Attong		MGM

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
Battle, The		Fox
Battle Beyond the Sun		
(Filmgroup)		A-I
Beach Party		A-I
Bear, The		Emb.
Beauty And The Beast	A1	UA
Becket		Par.
Bernadette Of Lourdes	A1	For.
Bell' Antonio		C
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The		U-1
Black Gold		WB
Black Tights	A2	For.
Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
Brass Bottle, The		U
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-I
Bye, Bye Birdie		Col.

## C

Cabinet Of Caligari	B	Fox
Cairo		MGM
Call Me Bwana		UA
Candide	B	For.
Candy Web, The		Col.
Cape Fear	A3	U-1
Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Caretakers, The		UA
Cash On Demand	A1	Col.
Castilians, The		WB
Cattle King		MGM
Ceremony, The		UA
Chalk Garden, The		U-1
Chapman Report, The	B	WB
Charade		U-1
Child Is Waiting, A		UA
Cleo From 5 to 7	SP	For.
Cleopatra		Fox
Clown And The Kid, The	A1	UA
Come Blow Your Horn		PAR.
Come Fly With Me		MGM
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
Condemned Of Altona, The		Fox
Confessions Of An Opium Eater	B	AA
Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
Convicts 4 (See "Reprieve")		
Cool Mikado, The		UA
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Court Martial	A2	UA
Courtship Of Eddie's Father, The		MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB

## D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
Dark Purpose		U
Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-1
Day The Sky Exploded, The		For.
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	Par.
Dementia (Filmgroup)		A-I
Desert Patrol	A1	U-1
Devi	A2	For.
Devil's Wanton, The		Emb.
Diamond Head	B	Col.
Diary Of A Madman		UA
Dime With A Halo		MGM
Divorce Italian Style	SP	Emb.
Doctor In Love	B	For.
Dr. No	B	UA
Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
Drums Of Africa		MGM
During One Night (Night of Pas-		
sion)	C	For.

## E

End Of Desire		For.
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Evil Come, Evil Go		Fox
Experiment In Terror	A2	Col.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)  
 —Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight prepara-  
 tions geared strictly for laughs  
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

## TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer  
 SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn  
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
 SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry  
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGeehan, Susan Hampshire

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama  
 BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded  
 with potential—Made in Italy  
 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half  
 BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on  
 war's futility—Made in Italy  
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English  
 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama  
 of man and ships of yesteryear—English  
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans  
 of the movement  
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama  
 625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should  
 attract attention  
 620 HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay pro-  
 grammer—English-made  
 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry  
 LAWRENCE OF ARABIA—D-222m.—(Panavision; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—  
 Top ranking adventure epic is loaded with potential  
 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed  
 in English  
 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has  
 names, angles  
 640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English  
 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair ac-  
 tion entry for lower half  
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another  
 Italian-made spectacle—Italian; dubbed in English  
 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll pro-  
 grammer  
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles  
 614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has  
 lots of laughs and fun  
 617 THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those  
 who like their screen fun simple and slapsticky  
 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer  
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from  
 names  
 616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be  
 well at boxoffice  
 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer.  
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer  
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama  
 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale  
 of men in war—English-made  
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English  
 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of  
 program  
 ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 Feb. DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux  
 Feb. MANIAC—Kerwin Mathews, Nadia Gray

## COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh  
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 FURY OF THE PAGANS—(C)—Edmund Purdom  
 GOLD INSIDE, THE—Peter Cushing, Andre Morell  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
 JOSEPH DESA—Maximilian Schell, Ricardo Montalban  
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English  
 MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 VICTORS, THE—(Panavision)—Vincent Edwards, Christine Kaufmann  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

## EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—  
 English titles  
 BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three  
 part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(Dyaliscope)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting  
 import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-120m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interest-  
 ing, well-made spectacle—Italian; English dialogue  
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgit Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman  
 name—Swedish—English titles  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English  
 titles—Italian  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—  
 Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama



**NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)**—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English  
**SEVEN CAPITAL SINS**—COMP-113m.—(Dyaliscope)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**SKY ABOVE—THE MUD BELOW, THE**—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
**STRANGERS IN THE CITY**—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

### COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 Mar. **FACE IN THE RAIN**—Rory Calhoun, Maria Berti  
 Sept. **NIGHT IS MY FUTURE**—Mai Zetterling  
 Feb. **MADAME**—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian  
 Mar. **LOVE AT TWENTY**—All Star Cast  
**YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel  
 310 **BILLY ROSE'S JUMBO**—125m.—(CS; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France  
 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy  
**HOW THE WEST WAS WON**—D-155m.—(Cinerama; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy  
 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinating and disturbs  
 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made  
 365 **MUTINY ON THE BOUNTY**—D-179m.—(Panavision; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play  
 304 **SWORDSMAN OF SIENA**—MD-92m.—(CinemaScope; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made  
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
**WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(Cinerama); (TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

### COMING FEATURES IN ORDER OF RELEASE

Dec. **ARTURO'S ISLAND**—Reginald Kerner, Kay Meersman  
 Dec. **COUNTERFEITERS OF PARIS**—Jean Gabin  
 Dec. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English  
 Jan. **CAIRO**—George Sanders, Richard Johnson  
 Feb. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan  
 Feb. **SEVEN SEAS TO CALAIS**—(CS; EC)—Roy Taylor, Irene Worth  
 Feb. **COURTSHIP OF EDDIE'S FATHER, THE**—(CS; MC)—Glenn Ford, Shirley Jones  
 Feb. **COME FLY WITH ME**—(CS; C)—Dolores Hart, Hugh O'Brian  
 Feb. **DIME WITH A HALO**—Barbara Luna, El Fostorito  
 Feb. **HOOK, THE**—(CS)—Kirk Douglas, Robert Walker, Jr.  
 Feb. **IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch

### COMING

**ATTONG**—Rory Calhoun, William Bendix  
**CAPTAIN SINDBAD**—(C)—Guy Williams, Heidi Bruehl  
**CATTLE KING**—(EC)—Robert Taylor, Joan Caulfield  
**DRUMS OF AFRICA**—(Panavision; MC)—Frankie Avalon, Mariette Hartley  
**FOLLOW THE BOYS**—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta  
**HAUNTING, THE**—(Panavision; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
**IT HAPPENED AT THE WORLD'S FAIR**—(Panavision; MC)—Elvis Presley, Joan O'Brien  
**LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale  
**MONKEY IN WINTER**—Jean Gabin  
**MOON WALK**—Shirley Jones, Gig Young, Red Buttons  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley  
**SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain  
**TAMAHINE**—(EC)—Nancy Kwan, Dennis Price  
**RIFIPI IN TOKYO**—Karl Boehm  
**TODAY WE LIVE**—Simone Signoret, Stuart Whitman  
**TWO ARE GUILTY**—Anthony Perkins, Jean Claude Briajoy  
**VICE AND VIRTUE**—Catherine Danevue, Annie Girardot, Robert Hessein  
**VILLAGE OF DAUGHTERS**—Eric Sykes, Gregoire Aslan

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer  
 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad  
 6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn  
 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry  
 6208 **FANCY PANTS**—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English  
 6205 **GIRLS, GIRLS, GIRLS**—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 **GIRL NAMED TAMIKO, A**—D-110m.—(TC; Panavision)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and fertility in war  
 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential  
**IT'S ONLY MONEY**—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry  
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell

## F

•Face In The Rain \_\_\_\_\_ Emb.  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Far Country, The—RE \_\_\_\_\_ A1 U-I  
 Fear No More \_\_\_\_\_ A2 Misc.  
 •55 Days At Peking \_\_\_\_\_ AA  
 •Firebrand \_\_\_\_\_ B Fox  
 First Spaceship On Venus \_\_\_\_\_ For.  
 •First Wife \_\_\_\_\_ Par.  
 Five Day Lover \_\_\_\_\_ C For.  
 Five Finger Exercise \_\_\_\_\_ A2 Col.  
 •Five Miles To Midnight \_\_\_\_\_ UA  
 Five Weeks In A Balloon \_\_\_\_\_ A1 Fox  
 Flame In The Streets \_\_\_\_\_ A2 For.  
 •Flight From Ashiya \_\_\_\_\_ UA  
 Follow That Dream \_\_\_\_\_ A1 UA  
 •Follow The Boys \_\_\_\_\_ MGM  
 Force Of Impulse \_\_\_\_\_ B Misc.  
 Forever My Love \_\_\_\_\_ A1 Par.  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-I  
 Four Horsemen Of The Apocalypse \_\_\_\_\_ A3 MGM  
 Freud \_\_\_\_\_ Sp. U-I  
 Frightened City, The \_\_\_\_\_ B AA  
 •Fury Of The Pagans \_\_\_\_\_ Col.

## G

•Gathering Of Eagles, A \_\_\_\_\_ U-I  
 Gay Purr-EE \_\_\_\_\_ A1 WB  
 Geronimo \_\_\_\_\_ A2 UA  
 Gigot \_\_\_\_\_ A1 Fox  
 Gina \_\_\_\_\_ For.  
 Girl Chasers, The \_\_\_\_\_ For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girl With The Golden Eyes, The \_\_\_\_\_ C For.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 •Gold For The Caesars \_\_\_\_\_ MGM  
 •Gold Inside, The \_\_\_\_\_ Col.  
 •Golden Arrow, The \_\_\_\_\_ MGM  
 •Grand Duke And Mr. Pimm, The \_\_\_\_\_ UA  
 •Great Escape, The \_\_\_\_\_ UA  
 •Greatest Story Ever Told, The \_\_\_\_\_ UA  
 •Gunfighters, The \_\_\_\_\_ AA  
 Guns Of The Black Witch \_\_\_\_\_ B A-I  
 Guns Of Darkness \_\_\_\_\_ A2 WB  
 Gypsy \_\_\_\_\_ B WB

## H

•Hand Of Death \_\_\_\_\_ A2 Fox  
 Hands Of A Stranger \_\_\_\_\_ A2 AA  
 Happy Thieves, The \_\_\_\_\_ A3 UA  
 Harold Lloyd's World Of Comedy \_\_\_\_\_ A1 Misc.  
 Hatari \_\_\_\_\_ A1 Par.  
 •Haunted Village, The \_\_\_\_\_ A-I  
 •Haunting, The \_\_\_\_\_ MGM  
 Have Figure, Will Travel \_\_\_\_\_ Misc.  
 Hell Is For Heroes \_\_\_\_\_ A2 Par.  
 Hellions \_\_\_\_\_ A2 Col.  
 Hemingway's Adventures Of A \_\_\_\_\_  
 Young Man \_\_\_\_\_ A3 Fox  
 •Here's Las Vegas \_\_\_\_\_ UA  
 Hero's Island \_\_\_\_\_ A1 UA  
 Hey, Let's Twist \_\_\_\_\_ A1 Par.  
 Hitler \_\_\_\_\_ A3 AA  
 •Hook, The \_\_\_\_\_ MGM  
 Horizontal Lieutenant, The \_\_\_\_\_ A2 MGM  
 Horror Chamber Of Dr. Faustus, \_\_\_\_\_  
 The \_\_\_\_\_ A3 For.  
 •Horse Without A Head, The \_\_\_\_\_ BV  
 House Of Women \_\_\_\_\_ B WB  
 How The West Was Won \_\_\_\_\_ MGM  
 •Hud \_\_\_\_\_ Par.  
 Hunza, The Himalayan Shangri-La \_\_\_\_\_ Misc.

## I

If A Man Answers \_\_\_\_\_ A3 U-I  
 I Bombed Pearl Harbor \_\_\_\_\_ For.  
 I Spit On Your Grave \_\_\_\_\_ For.  
 I Thank A Fool \_\_\_\_\_ A3 MGM  
 Il Grido \_\_\_\_\_ For.  
 •I Love, You Love \_\_\_\_\_ C Col.  
 Immoral West, The \_\_\_\_\_ Misc.  
 Important Man, The \_\_\_\_\_ SP. For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 •In The French Style \_\_\_\_\_ Col.  
 Incident In An Alley \_\_\_\_\_ A2 U-A  
 •In The Cool Of The Day \_\_\_\_\_ MGM  
 I Like Money \_\_\_\_\_ A3 Fox  
 •Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Information Received \_\_\_\_\_ A3 U-I  
 •Iron Collar, The \_\_\_\_\_ U-I  
 Intruder, The \_\_\_\_\_ SP. Misc.  
 •Invasion Of The Star Creatures \_\_\_\_\_ A1 A-I  
 Interns, The \_\_\_\_\_ A3 Col.  
 •Irma La Douce \_\_\_\_\_ UA  
 •Iron Maiden, The \_\_\_\_\_ Col.  
 Island, The \_\_\_\_\_ A1 For.  
 •It Happened At The World's Fair \_\_\_\_\_ MGM  
 It Happened In Athens \_\_\_\_\_ B Fox  
 It Takes A Thief \_\_\_\_\_ For.  
 •It's A Mad, Mad, Mad, Mad \_\_\_\_\_ UA  
 World \_\_\_\_\_  
 It's Only Money \_\_\_\_\_ A1 Par.



## J

Jack The Giant Killer	A1	UA
Jacktown		Misc.
Jason And The Golden Fleece		Col.
Jessica	B	UA
Joseph And His Brethren	A1	For.
Johnny Cool		UA
Joseph Desa		Col.
Journey To The Seventh Planet	B	A-1
Jules And Jim	C	For.
Jumbo	A1	MGM

## K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
Kind Of Loving, A	B	For.
King And I, The—RE	A1	Fox
Kiss Of The Vampire		U

## L

L-Shaped Room, The		Col.
La Belle Americaine	A1	For.
Lad: A Dog	A1	WB
Lady And The Tramp—RE	A1	BV
La Notte (The Night)		For.
La Notte Brava	A3	For.
Lady For A Knight		UA
Lancelot And Guinevere		U-1
Last Of The Vikings, The		For.
Last Year At Marienbad	A3	For.
La Viaccia	B	Emb.
Lawrence Of Arabia		Col.
Legend Of Lobo, The	A1	BV
Legionnaire, The		MGM
Leopard, The		Fox
Light In The Piazza, The	A3	MGM
Lilies Of The Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
List Of Adrian Messenger, The		U-1
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-1
Long Absence, The		For.
Long Day's Journey Into Night	SP.	EMB
Lonely Stage, The		UA
Longest Day, The	A1	Fox
Lost Battalion, The	A2	A-1
Love At Twenty		EMB
Loves Of Salammbo	A2	Fox
Lucky Pierre		Misc.

## M

Madame	B	Emb.
Madison Avenue	A2	Fox
Magic Sword	A2	UA
Magic Voyage Of Sinbad, The		For.
Magnificent Tramp, The		For.
Main Attraction, The		MGM
Malaga	A3	WB
Manchurian Candidate, The	A3	UA
Man From The Dinners' Club		Col.
Man Who Shot Liberty Valance, The	A2	Par.
Maniac		Col.
Man's Favorite Sport		U-1
Manster, The	A2	For.
Marco Polo	A1	AI
Marizinia		For.
Masque Of The Red Death		AI
Matter Of Who, A	A2	For.
Maxime	B	For.
McLintock		UA
Merlin Jones		BV
Mermaids Of Tiburon		Misc.
Merrill's Maudsayers	A1	WB
Mighty Ursus	A2	UA
Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
Money, Money, Money	A3	For.
Mr Hobbs Takes A Vacation	A1	Fox
Mongols, The	B	For.
Monkey In Winter		MGM
Moon Pilot	A1	BV
Moon Walk		MGM
Mothra	A1	Col.
Mouse On The Moon		UA
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
Music Man, The	A1	WB
Murder, She Said	A1	MGM
Muriel		UA
Mutiny On The Bounty	A2	MGM
My Fair Lady		WB
My Geisha	A2	Par.
My Six Loves	A1	Par.
Mystery Submarine	A1	U-1

## N

Nearly A Nasty Accident	A1	U-1
Never Let Go		For.
New Kind Of Love, A		Par.
Night Creatures	A2	U-1
Night Is My Future		Emb.

- 6118 MY GEISHA—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
- 6202 PIGEON THAT TOOK ROME, THE—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
- R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
- R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
- R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
- 6110 SIEGE OF SYRACUSE—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
- 6109 TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
- R6203 WAR AND PEACE—D-208m.—(Vistavision; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
- 6211 WHERE THE TRUTH LIES—D-83m.—(Dyaliscope)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
- WHO'S GOT THE ACTION—C-93m.—(Panavision; C)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
- 6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

## COMING FEATURES IN ORDER OF RELEASE

- Mar. PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
- Apr. MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen

## COMING

- ALL THE WAY HOME—Robert Preston, Jean Simmons
- BECKET—(TC)—Richard Burton, Peter O'Toole
- COME BLOW YOUR HORN—(Panavision; C)—Frank Sinatra, Molly Picon
- DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
- FIRST WIFE—(TC)—Shirley MacLaine, Van Johnson
- HUD—(Panavision)—Paul Newman, Melvyn Douglas
- NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
- NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens
- PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn

## 20TH CENTURY-FOX

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
- 211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herly, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
- 218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
- 220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
- 213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
- 241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
- 214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
- 145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
- LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4936 (10-10-62)—High rating war entry—Filmed abroad
- LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
- LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
- 210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
- 202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
- 215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
- 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
- 205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
- 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
- 204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
- 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
- 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
- 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
- 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
- YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

## COMING FEATURES IN ORDER OF RELEASE

- May HAND OF DEATH—(CS)—John Agar, Paula Raymond
- July AIR PATROL—(CS)—Willard Parker, Merry Anders
- Aug. FIREBRAND—(CS)—Kent Taylor
- Jan. SODOM AND GOMORRAH—Stewart Granger, Pier Angeli—Italian
- WORLD OF MARILYN MONROE THE—Documentary
- DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor

## COMING

- BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
- CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Bur-ton, Rex Harrison
- CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
- EVIL COME, EVIL GO—Pat Boone, Barbara Eden
- LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
- NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
- QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
- THIRTY YEARS OF FUN—Robert Youngson Compilation
- WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

## UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
- 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
- 6202 DEAD TO THE WORLD—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studies
- 6216 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
- 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
- 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
- HERO'S ISLAND—MD-94m.—(Panavision; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-beat adventure yarn for program or art spots—Stevens
- 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Wariel, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
- 6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
- 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
- 6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
- 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
- 6235 MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6225 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms



- NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
- 6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
- 6210 **SOMETHING WILD**—D-112m.—Carol Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuit—Justin
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- TARAS BULBA**—D-122m.—(Panavision; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 **TOWER OF LONDON**—MD-73m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-120m.—(Panavision)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- VAMPIRE AND THE BALLERINA, THE**—MD-86m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

### COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- MIGHTY URSUS**—Ed Fury, Christina Gajoni
- Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Dec. **AMAZONS OF ROME**—(EC)—Louis Jourdan, Sylvia Syms
- Jan. **TOYS IN THE ATTIC**—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- Jan. **CHILD IS WAITING**—Burt Lancaster, Judy Garland—Larcas
- Jan. **FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak

### COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CEREMONY, THE**—Laurence Harvey, Sarah Mills
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DIARY OF A MADMAN, THE**—(C)—Vincent Price, Nancy Kovack—Admiral
- DR. NO**—Sean Connery, Jack Lord—Eon
- FLIGHT FROM ASHIYA**—(Panavision)—Yul Brynner, Suzy Parker—Hecht
- GRAND DUKE AND MR. PIMM, THE**—Glenn Ford, Hope Lange, Charles Boyer
- GREAT ESCAPE, THE**—(Panavision; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(Cinerama)—(TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IRMA LA DOUCE**—(Panavision; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Eliyabeth Montgomery—Chrislaw
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE**—Sidney Poitier, Lilia Skala—Rainbow
- LONELY STAGE, THE**—(C)—Judy Garland, Dirk Bogarde
- McLINTOCK!**—(Panavision; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON**—(EC)—Andy Williams, Peter Sellers, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- SUMMER FLIGHT**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOM JONES**—(C)—Albert Finney, Susannah York—England
- TOYS IN THE ATTIC**—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- TWICE TOLD TALES**—Vincent Price, Mari Blanchard—Admiral

## UNIVERSAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
- 6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
- 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
- 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE**—C-106m.—(Panavision; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Cena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Cena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

### COMING FEATURES IN ORDER OF RELEASE

- Feb. **MYSTERY SUBMARINE**—Edward Judd, James Robertson Justice—English

### COMING

- BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy
- BRASS BOTTLE, THE**—Tony Randall, Burl Ives
- CHALK GARDEN, THE**—Hayley Mills, Joanne Woodward
- CHARADE**—(Panavision; C)—Cary Grant, Audrey Hepburn
- DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- KISS OF THE VAMPIRE, THE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; Panavision)—Cornel Wilde, Jean Wallace
- LIST OF ADRIAN MESSENGER, THE**—George C. Scott, Dana Wynter
- MAN'S FAVORITE SPORT**—(C)—Paula Prentiss, Rock Hudson
- PARANOIAC**—(C)—Janette Scott, Oliver Reed—English
- SHOWDOWN**—Audie Murphy, Kathleen Crowley
- TAMMY AND THE DOCTOR**—(C)—Sandra Dee, Peter Fonda
- TEN GIRLS AGO**—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
- THREE WAY MATCH**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- THRILL OF IT ALL, THE**—(C)—Doris Day, James Garner
- UGLY AMERICAN, THE**—(C)—Marlon Brando, Elji Okada, Sandra Church

- Night Of Evil \_\_\_\_\_ B Misc.
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Firmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ Fox
- No Exit \_\_\_\_\_ For.
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ Emb.
- Not On Your Life \_\_\_\_\_ WB
- Notorious Landlady \_\_\_\_\_ A3 Col.
- Nude Odyssey \_\_\_\_\_ C For.
- Nutty Professor, The \_\_\_\_\_ Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

### O

- Old Dark House, The \_\_\_\_\_ Col.
- Only Two Can Play \_\_\_\_\_ A3 Col.
- Operation Bikini \_\_\_\_\_ A-1
- Operation Snatch \_\_\_\_\_ For.

### P

- Palm Springs Week-End \_\_\_\_\_ WB
- Panic Button \_\_\_\_\_ WB
- Panic In Year Zero \_\_\_\_\_ A3 A-1
- Paradise Alley \_\_\_\_\_ Misc.
- Paranoiac \_\_\_\_\_ U-I
- Papa's Delicate Condition \_\_\_\_\_ Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Paradisio \_\_\_\_\_ For.
- Passion Of Slow Fire, The \_\_\_\_\_ B For.
- Password Is Courage, The \_\_\_\_\_ MGM
- Payroll \_\_\_\_\_ B AA
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phaedra \_\_\_\_\_ C For.
- Phantom Of The Opera \_\_\_\_\_ A1 U-I
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pigeon That Took Rome, The \_\_\_\_\_ A3 Par.
- Pink Panther \_\_\_\_\_ UA
- Pinocchio—RE \_\_\_\_\_ A1 BV
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Pit, The \_\_\_\_\_ A-1
- Playgirl After Dark \_\_\_\_\_ For.
- Play It Cooler \_\_\_\_\_ Col.
- Poor White Trash \_\_\_\_\_ B Misc.
- Postman's Knock \_\_\_\_\_ MGM
- Premature Burial \_\_\_\_\_ A2 A-1
- Pressure Point \_\_\_\_\_ SP. UA
- Prisoner Of The Iron Mask \_\_\_\_\_ A1 A-1
- PT 109 \_\_\_\_\_ WB
- Proper Time, The \_\_\_\_\_ UA
- Psycosimo \_\_\_\_\_ For.
- Purple Hills, The \_\_\_\_\_ A1 Fox

### Q

- Quare Fellow, The \_\_\_\_\_ For.
- Queen's Guard, The \_\_\_\_\_ Fox
- Queen Of The Pirates \_\_\_\_\_ A1 Col.

### R

- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A-1
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner
- Reluctant Saint, The \_\_\_\_\_ A1 For.
- Reptilicus \_\_\_\_\_ A-1
- Reprieve (Convicts 4) \_\_\_\_\_ A2 AA
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Ride The High Country \_\_\_\_\_ A3 MGM
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Rififi In Tokyo \_\_\_\_\_ MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Road To Hong Kong, The \_\_\_\_\_ A1 UA
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Rome Adventure \_\_\_\_\_ A3 WB
- Running Man, The \_\_\_\_\_ Col.

### S

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Safe At Home \_\_\_\_\_ A1 Col.
- Sail A Crooked Ship \_\_\_\_\_ A3 Col.
- Saintly Sinners \_\_\_\_\_ A1 UA
- Samar \_\_\_\_\_ A2 WB
- Sammy, The Way-Out Seal \_\_\_\_\_ BV
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-1
- Saskatchewan—RE \_\_\_\_\_ A2 U-I
- Satan Never Sleeps \_\_\_\_\_ A3 Fox
- Satan In High Heels \_\_\_\_\_ Misc.
- Savage Sam \_\_\_\_\_ BV
- Savage Guns \_\_\_\_\_ A2 MGM
- Sayonara—RE \_\_\_\_\_ A2 WB
- Scarface Mob, The \_\_\_\_\_ Misc.
- Schizo \_\_\_\_\_ A-1



Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
Senilita		Col.
Seven Capital Sins	C	Emb.
Sergeants 3	A1	UA
Seven Seas To Calais		MGM
Shoot The Piano Player	B	For.
Showdown	U	
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
Something Wild	A3	UA
Son Of Flubber		BV
Son of Sansom		For.
Spencer's Mountain		WB
Spiral Road, The	A2	U-I
Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
State Fair	A2	Fox
Strangers In The City	SP.	Emb.
Story Of The Count Of Monte Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
Summer Magic		BV
Summer Flight		UA
Summerskin	B	For.
Sundays and Cybele		For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swindle, The		For.
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

## T

Tales Of Paris	C	For.
Tamahine		MGM
Tales Of Terror	A2	AI
Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Temptation		For.
Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
Term Of Trial	A3	WB
That Touch Of Mink	B	U-I
These Are The Damned		Col.
Then There Were Three		Misc.
13 West Street	A2	Col.
Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
Three Way Match		U-I
Third Of A Man	A2	UA
Thrill Of It All, The		U-I
Thirty Years Of Fun		Fox
Through A Glass Darkly	A3	For.
Time Bomb	A2	AA
Today We Live		MGM
To Kill A Mocking Bird		U-I
Tom Jones		UA
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
Toys In The Attic		UA
Trapeze—Reissue	B	UA
Travels Of Marco Polo		AA
Trial And Error	A3	MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
Twice Told Tales		UA
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

## U

Ugly American, The		U-I
Underwater City, The	A1	Col.

## V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
Very Private Affair, A	B	MGM
Vice And Virtue		MGM
Victim	SP.	For.
Victors, The		Col.
View From The Bridge	A3	Misc.
Vikings, The—Reissue	A3	UA
Village Of Daughters		MGM
Viridiana	C	For.

## WARNER BROS.

251	CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
160	COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
256	DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
163	HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
253	GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
254	GYPSY—MU-149m.—(Technirama; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169	GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
158	LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
161	MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
165	MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
168	MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
162	ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
164	SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
915	SAYONARA—D-147m.—(Technirama; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
152	SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
167	STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(Dyaliscope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
252	WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama
	WORLD BY NIGHT NO. 2—COMP.-118m.—(Technirama; TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

## COMING FEATURES IN ORDER OF RELEASE

Feb.	TERM OF TRIAL—Laurence Olivier, Simone Signoret
April	CRITICS CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball

## COMING

AMERICA, AMERICA—Stathis Giallelis  
 BLACK GOLD—Philip Carey, Diane McBain  
 CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
 INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
 MY FAIR LADY—Rex Harrison, Audrey Hepburn  
 NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston, Tony Randall  
 PALM SPRINGS WEEK-END—Troy Donahue  
 PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
 PT 109—(Panavision; TC)—Cliff Robertson  
 RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
 SPENCER'S MOUNTAIN—(Panavision; TC)—Henry Fonda, Maureen O'Hara  
 WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist film—Juri Prod.  
 BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton  
 CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera  
 DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.  
 EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their bath for fast buck trade—Pad-Ram  
 FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton  
 FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton  
 HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental  
 HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare  
 HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.  
 IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica  
 INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America  
 JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products  
 KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier  
 LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare  
 MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup  
 NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton  
 PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton  
 POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.  
 SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films  
 SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Desilu  
 SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner  
 SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin  
 SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier  
 STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.  
 THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy  
 TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.  
 VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental  
 WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis  
 ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—German, English titles—Casino  
 BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel  
 BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well made religious film—French, dubbed in English—English titles—Parallel  
 BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmarie, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Colorful and entertaining dance film—Filmed in Paris—Magna  
 CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.  
 COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union  
 CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare  
 DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeline Fischer—4910 (2-21-62)—Timely science fiction programmer—Italian, dubbed in English—Exelsior  
 DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison



**DOCTOR IN LOVE**—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

**DURING ONE NIGHT**—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

**END OF DESIRE**—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French, English titles—Continental

**FIRST SPACESHIP ON VENUS**—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

**FIVE DAY LOVER, THE**—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—French, English titles—Kingsley Int.

**FLAME IN THE STREETS**—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

**GINA**—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

**GIRL CHASERS, THE**—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

**GIRL WITH THE GOLDEN EYES, THE**—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Faust

**HORROR CHAMBER OF DR. FAUSTUS, THE**—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—French; dubbed in English—Lopert

**I BOMBED PEARL HARBOR**—MD-91m.—(Widescope; TC)—Japanese Cast—4911 (2-21-62)—Enemy war film can be exploited—Japanese; dubbed in English—Toho-Parade

**ISLAND, THE**—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

**I SPIT ON YOUR GRAVE**—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

**IMPORTANT MAN, THE**—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

**IT TAKES A THIEF**—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

**JOSEPH AND HIS BRETHREN**—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

**JULES AND JIM**—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

**KIND OF LOVING, A**—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

**LA BELLE AMERICAINE**—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—French; English titles—Continental

**LA NOTTE (THE NIGHT)**—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—Italian; English titles—Lopert

**LA NOTTE BRAVA**—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—Italian; English titles—Miller Producing

**LAST OF THE VIKINGS**—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

**LAST YEAR AT MARIENBAD**—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—French; English titles—Astor

**LONELINESS OF THE LONG DISTANCE RUNNER, THE**—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

**MAGIC VOYAGE OF SINBAD, THE**—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

**MAGNIFICENT TRAMP, THE**—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

**MANSTER, THE**—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

**MARIZINIA**—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

**MATTER OF WHO, A**—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

**MAXIME**—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

**MR. ARKADIN**—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Talbot

**MONEY, MONEY, MONEY**—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

**MONGOLS, THE**—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

**NEVER LET GO**—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

**NUDE ODYSSEY**—D-97m.—(Totalscope; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

**OPERATION SNATCH**—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

**PARADISIO**—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nudie novelty—European—Fanfare

**PASSION OF SLOW FIRE, THE**—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

**PHAEDRA**—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

**PLAYGIRL AFTER DARK**—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

**PSYCOSISSIMO**—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwe Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

**RELUCTANT SAINT, THE**—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

**SECRETS OF THE NAZI CRIMINALS**—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

**SHOOT THE PIANO PLAYER**—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

**SIEGE OF HELL STREET, THE**—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Supenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

**SON OF SAMSON**—MD-90m.—(totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

**STOWAWAY IN THE SKY**—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

**SUMMERSKIN**—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

**SUNDAYS AND CYBELE**—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting import—French; English titles—Davis-Royal

**SWEET ECSTASY**—D-84m.—(CS)—Eike Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

**SWINDLE, THE**—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

**SWORD AND THE DRAGON, THE**—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

**TALES OF PARIS**—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

**TASTE OF HONEY, A**—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

**THROUGH A GLASS DARKLY**—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—Swedish—English Titles—

**TOMORROW IS MY TURN**—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—French—English titles—Showcorporation

**TROJAN HORSE, THE**—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

**VARAN, THE UNBELIEVABLE**—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

**VICTIM**—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well made entry is best for discerning adults—English—Pathe-America

**VIRIDIANA**—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

**WALTZ OF THE TOREADORS**—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

**WILD FOR KICKS**—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—English—Victoria Films

**YOJIMBO**—D-110m.—(Tohoscope)—Toshiro Mifune, Eijino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

**ZAZIE**—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—French—English titles—Nouvelles Editions de Films

**W**

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
Who's Got The Action	A3	Par.
Wild Harvest	B	Misc.
Wild Westerners, The	A1	Col.
Wild For Kicks		For.
Woman Hunt	A2	Fox
•Woman In July, A		Fox
•Woman Warriors, The	A2	UA
Wonderful To Be Young		Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM
World By Night No. 2		WB
World In My Pocket	A2	MGM
•World of Marilyn Monroe, The		Fox

**Y**

Yojimbo	A3	For.
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Young Racers, The		A-I

**Z**

Zazie		For.
Zotzi	A1	Col.

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# The Shorts Parade

1961--62; 1962-63 Seasons

## Buena Vista

### WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

### SINGLE REEL CARTOONS (TECHNICOLOR)

- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquaman

### TWO REEL CARTOON SPECIALS (TECHNICOLOR)

- 097 Goliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 122 Donald and The Wheel
- 139 A Symposium On Popular Songs

### THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

### FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

## Columbia

### COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler

### LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ranson
- 7704 (Dec.) Bunnies Abundant

### MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo

### COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog

### CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4

### TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters

### COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)

### ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)

### SERIALS (REISSUE)

- 7120 (Oct.) The Batman

## Metro-Goldwin-Mayer

### TOM AND JERRY CARTOONS (METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow

- W-364 (Jan.) High Steaks
- W-365 (Mar.) Mouse Into Space
- W-366 (Apr.) Landing Stripling
- W-367 (June) Calypso Cat

### NEW TOM AND JERRY CARTOONS (METROCOLOR)

- C-6431 Dickie Moe
- C-6432 Cartoon Kit
- C-6433 Tall In The Trap
- C-6434 Sorry Safari
- C-6435 Buddies Thicker Than Water
- C-6436 Carmen Get It

### GOLD MEDAL CARTOONS (TECHNICOLOR)

#### (TOM AND JERRY REISSUES)

- W-6461 Puss Gets The Boot
- W-6462 Fraidy Cat
- W-6463 Dog Trouble
- W-6464 Bowling Alley Cat
- W-6465 Fine Feathered Friend
- W-6466 Sufferin' Cat
- W-6467 Lonesome Mouse
- W-6468 Mouse Comes To Dinner
- W-6469 Baby Puss
- W-6470 Zoot Cat
- W-6471 Million Dollar Cat
- W-6472 Puttin' On The Dog

## Paramount

### SPORTS IN ACTION (COLOR)

- D21-1 Symphony In Motion
- D21-2 Bow Jest
- D21-3 Fun In The Sun
- D21-4 Mighty Mites
- D21-5 On The Wing
- D21-6 International Jumpers

### TRAVELRAMAS (COLOR)

- T21-1 Derby Daze
- T21-2 Wintertime In Melbourne

### NOVELTOONS (COLOR)

- P21-1 Munro
- P21-2 Turtle Scoop
- P21-3 Kozmo Goes To School
- P21-4 Perry Popgun
- P21-5 Without Time or Reason
- P21-6 Good and Guilty
- P21-7 T.V. or Not T.V.

### MODERN MADCAPS (COLOR)

- M21-1 The Plot Sickens
- M21-2 Crumley Cogwell
- M21-3 Popcorn and Politics
- M21-4 Giddy Gadgets
- M21-5 Hi Fi Jinx
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap

### POPEYE CHAMPIONS

- E21-1 Fireman's Brawl
- E21-2 Toreadorable
- E21-3 Popeye, The Ace Of Space
- E21-4 Shaving Mugs
- E21-5 Taxi Turvy
- E21-6 Floor Flusher

### COMIC KING

- C21-1 Frog's Legs
- C21-2 Home Sweet Swampy
- C21-3 Hero's Reward
- C21-4 Psychological Testing
- C21-5 Snuffy's Song
- C21-6 The Hat

### TWO REEL SPECIALS (COLOR)

- B21-1 Spring In Scandinavia
- B21-2 Fire Away
- B21-3 Journey To Understanding

### CARTOON SPECIAL TWO REELS (COLOR)

- A-21 Abner, The Baseball

## 20th Century-Fox

### MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

- 7201 (Jan.) Sports Fishing Family Style
- 7202 (Feb.) Football Highlights Of 1961
- 7203 (March) Primitive Fighters
- 7204 (April) Holiday In Ireland
- 7205 (May) Champion Angler
- 7206 (June) Quebec Sports Pageant
- 7207 (July) City Of The World
- 7208 (Aug.) Spirit Of The Dance
- 7209 (Sept.) Story Book Wedding
- 7210 (Sept.) Killers and Clowns
- 7211 (Oct.) Vikings' Playground
- 7212 (Nov.) Lady Of The Rapids

### MOVIETONE ADVENTURES (CINEMASCOPE; DELUXE COLOR)

- 7110 (Oct.) Assignment India
- 7111 (Nov.) Assignment South Africa
- 7112 (Dec.) Sound Of Arizona

### TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

- 5201 (Jan.) Honorable House Cat
- 5202 (March) Honorable Family Problem
- 5203 (April) Peanut Battle
- 5204 (May) Loyal Royalty
- 5205 (July) Send Your Elephant To Camp
- 5206 (Sept.) Honorable Paint In Neck
- 5207 (Oct.) Fleet's Out
- 5208 (Nov.) Home Life

### TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5126 (Dec.) Sappy New Year
- 5221 (Jan.) Klondike Strikes Out
- 5222 (Feb.) Where There's Smoke
- 5223 (March) He-man Seaman
- 5224 (April) Nobody's Ghoul
- 5225 (May) Riverboat Mission
- 5226 (June) Rebel Trouble
- 5227 (July) Taming The Cat
- 5228 (Aug.) Runaway Mouse
- 5229 (Sept.) Big Chief No Treaty
- 5230 (Oct.) First Flight Up
- 5233 (Dec.) Bargain Daze
- 5234 (Dec.) A Fight to the Finish

## Universal-International

### TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

- 4301 (Jan.) Land Of The Long White Cloud

### SPECIAL

- 4304 (Jan.) Football Highlights of 1962

### ONE REEL COLOR SPECIALS

- 4371 (Jan.) Steel Bands—Tropical Music (CS)
- 4372 (Feb.) A Picture For Jean
- 4373 (Mar.) A Bridge Named Emma (CS)
- 4374 (Apr.) End Of The Plains
- 4375 (May) Island Spectacular
- 4376 (June) South Of The Amazon
- 4377 (July) Land Of Extremes
- 4378 (Aug.) Land Of Homer

### WALTER LANTZ WOODY WOODPECKER

#### REISSUE COLOR CARTUNES

- 4331 (Jan.) Woody Meets Davy Crewcut
- 4332 (Feb.) Box Car Bandit
- 4333 (Mar.) Unwearable Salesman
- 4334 (Apr.) International Woodpecker
- 4335 (May) To Catch A Woodpecker
- 4336 (June) Round Trip To Mars
- 4337 (July) Dopy Dick, The Pink Whale

### NEW WALTER LANTZ COLOR CARTUNES

- 4311 (Jan.) Fish and Chips
- 4312 (Jan.) Greedy Gabby Gator (WW)
- 4313 (Feb.) Coming Out Party
- 4314 (Mar.) Case Of The Cold Storage Yegg
- 4315 (Mar.) Robin Hoody Woody (WW)
- 4316 (Apr.) Charlie's Mother-In-Law
- 4317 (May) Stowaway Woody (WW)
- 4318 (May) Hi-Seas Hi-Jacker
- 4319 (June) Shutter Bug (WW)
- 4320 (July) Salmon Loafer
- 4321 (July) Coy Decoy (WW)
- 4322 (Aug.) Goose In The Rough
- 4323 (Sept.) Tenant's Racket (WW)
- 4324 (Oct.) Pesky Pelican
- 4325 (Oct.) Short In The Saddle (WW)
- 4326 (Nov.) Goose Is Wild
- 4327 (Nov.) Teepee For Two (WW)
- 4328 (Dec.) Science Friction (WW)
- 4329 (Dec.) Untitled (WW)

## Warner Bros.

### MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose
- 1705 (12-29-62) Martian Through Georgia
- 1706 (1-19-63) I Was A Teenage Thumb

### BUGS BUNNY SPECIALS

- 1721 (12-8-62) Shish Ka Bugs

### BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny
- 1305 (12-22-62) Design For Leaving
- 1306 (1-26-63) Dog Pounded

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES)

- 1001 (10-6-62) A Touch Of Gold (New)

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES)

- 1501 (11-17-62) Sporting Courage
- 1502 (1-5-63) Sea Sports Of Tahiti



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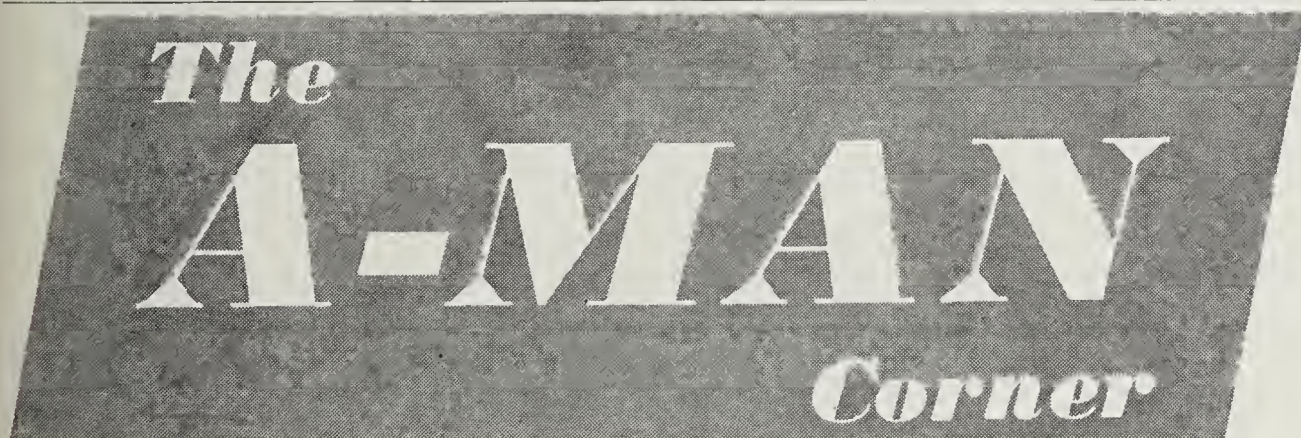
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THEATRE MANAGER, 42, advertising, publicity, exploitation, trade press, film companies. Buying and booking. Over 25 years experience. BA college 1942. Excellent appearance, reliable, hard-working, references. Always increased grosses. Re-locate. BOX B1212, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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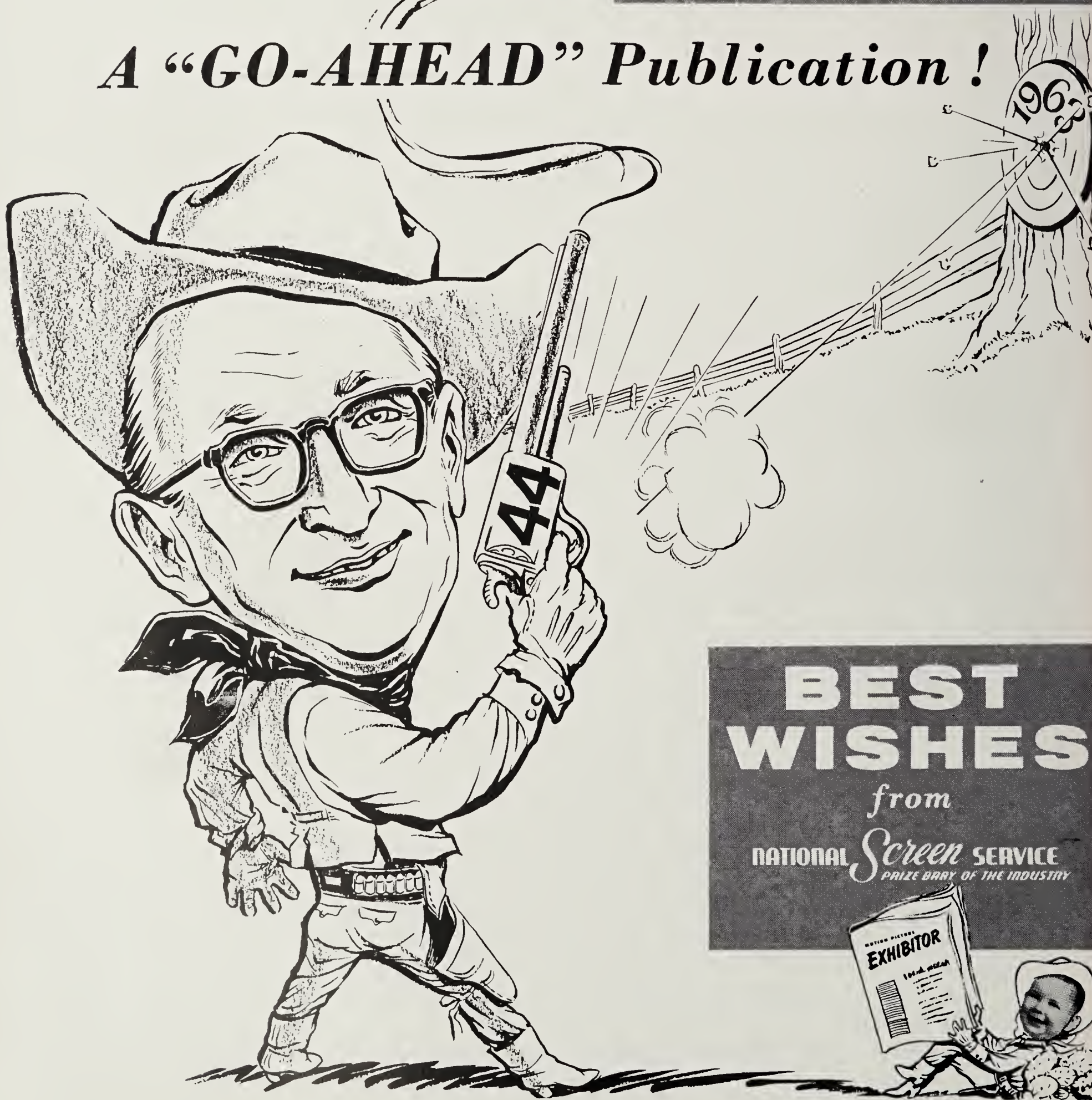
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# Happy 44th Anniversary

MOTION PICTURE  
**EXHIBITOR**

*A "GO-AHEAD" Publication!*





**MOTION PICTURE**

# EXHIBITOR

**JANUARY 9, 1963**

Volume 69

Number 2

IN TWO SECTIONS • THIS IS SECTION ONE



## **“Operation Upbeat” Keys Movie Surge**

(See page 7)

## **N.E. Exhibs Join One Organization**

(See page 8)

Columbia recently upped Jonas Rosenfield, Jr., (top) to the position of a general executive officer, and Robert S. Ferguson to executive in charge of world-wide advertising, publicity, and exploitation. (See story on page 9).

**WHAT'S ALL THE SHOUTING ABOUT? . . . see editorial—page 3**



The National Board of Review of Motion Pictures, Inc.

*Established 1909 by the People's Institute*

31 UNION SQUARE, WEST ♦ NEW YORK 3, N. Y.

ALgonquin 5-6655

20 December 19

Dear Mr. Zanuck:

It gives me pleasure to inform you that THE LONGEST DAY has been voted the best picture of '62 by the Committee on Exceptional Films of the National Board of Review. You are to be congratulated for having produced this film. I think it will be regarded in the future as one of the milestones of motion picture history.

Faithfully,

Harry Hart

Mr. Darryl F. Zanuck.





# The Trade Paper Read by Choice — Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices.



Volume 69 • No. 2

JANUARY 9, 1963

## WHAT'S ALL THE SHOUTING ABOUT?

WE SCAN a lot of newspapers in the course of our work week, and occasionally, we come across something that we like to bring to the attention of our readers. For some time, MOTION PICTURE EXHIBITOR has been battling the professional moralists, do-gooders, and headline hunters who have made the film industry Public Whipping Boy No. 1. We have assailed their attempts to judge everyone in this great industry by the few who operate outside the bounds of good taste. We have pointed out that the very people who are most vocal in their attacks on motion pictures are the people who haven't been inside a theatre in years.

Now Erskine Johnson, highly respected Hollywood columnist, has come up with the facts in the case, and there is nothing like a fact to quiet a headline-hunter. Mr. Johnson's column is syndicated by Newspaper Enterprise Association, Cleveland, and we are grateful to NEA and the Philadelphia Daily News for permission to reprint it here:

*A shortage of motion pictures unfit for children and the "family trade?" Increased screening of morally questionable foreign and independent films in neighborhood theatres?*

*No warnings for parents who try to supervise juvenile film going?*

*My answer after a personal "classification" survey of 54 motion pictures currently playing in the Southern California area is "No" to all three questions.*

*Classify your own area, and I think you will come up with the same "No" answers to the same questions.*

*Seventy-five percent of the films, my classification showed, are suitable for patrons 13 years and older, and public spirited theatre owners ARE voluntarily posting "For Adult Only" warnings on most of the others.*

*The survey showed: Motion pictures suitable for children under 12-34; Films acceptable for juniors, 13 to 17, but not recommended for children-7; For adults only (18 and over)-13.*

*New appeals from various organizations to the motion picture industry to "classify" its products inspired "The Johnson Report." I considered each movie with great responsibility to both parents and children.*

*I classified the 54 films without prejudice first as the father of a son and daughter and secondly with the experience of 25 years of cinema reporting. Some people may disagree with the category in which some of the films have been placed. But it is not my judgment only.*

*I have the support of 20 parents to whom I submitted the classifications before publication. If national television ratings are accepted, based on the preferences of only 1,200 U.S. families (a mere 30 in Los Angeles) my answers to movie classification should be accepted with equal authority.*

*All 20 parents agreed with my classification of the 54 films. They also indicated the so-called "urgent" need for film*

*classification obviously has been propagandized out of proportion to the true facts. Motion pictures suitable for children dominated the neighborhood theatre groups. Films for adults only were playing in theatres of the "art house" classification. Where adult-themed films were playing in neighborhood theatres, most of the owners had voluntarily posted "Adult Only" signs.*

*Of the 13 films we classified for adults only, 10 were playing in theatres where this warning had been posted.*

*The motion pictures we classified "For Adults Only" were: "The Roman Spring of Mrs. Stone," "The Twilight Girls," "Tempest in the Flesh," "The Fruit Is Ripe," "Erotica," "La Dolce Vita," "Lady Chatterley's Lover," "Conversation at Midnight," "Sins of Casanova," "The Chapman Report," "The Shame of the Sabine Women," "The Bikini Never Got Wet," and "Divorce Italian Style."*

*Only two of these, "The Roman Spring of Mrs. Stone" and "The Chapman Report," were produced by major Hollywood studios. "La Dolce Vita" and "Divorce Italian Style" were filmed in Italy. The others are all cheap grade "B" films made by non-members of the organized film industry.*

*Acceptable for juniors (13-17) but not recommended for children under 12:*

*"Bachelor in Paradise," "Summer and Smoke," "The Children's Hour," "Never on Sunday," "Gigot," "Phaedra," and "Lolita."*

*Suitable for children:*

*"The Longest Day," "Mutiny on the Bounty," "Billy Budd," "Babes In Toyland," "A Majority of One," "Misty," "Pocketful of Miracles," "The Alamo," "Ben Hur," "Tammy Tell Me True," "Colossus of Rhodes," "Comancheros," "Second Time Around," "The Outsider," "West Side Story," "Lover Come Back," "One, Two, Three," "Flower Drum Song," "The Innocents," "El Cid," "A Day At the Races," "Go West," "King of Kings," "Roman Holiday," "Barabbas," "Seven Brides for Seven Brothers," "Father of the Bride," "Harold Lloyd's Wonderful World of Comedy," "Varan, The Unbelievable," "G.I. Blues," "The Wonderful World of the Brothers Grimm," "First Spaceship on Venus," "Follow That Dream," and "Lawrence of Arabia."*

*With 75 percent of 54 currently playing films suitable for patrons 13 years and older, and theatre owners posting "For Adult Only" warnings in most cases, what's all the shouting about?*

*Mr. Johnson has provided some ammunition for the use of theatremen everywhere. The next time you are the victim of what you believe to be unwarranted criticism, point out to the accusers that the facts don't back up the accusations.*

*It is a pleasure to read a newspaper column that attempts to be constructive, rather than scandalous and headline-happy. Thanks, Mr. Johnson.*



OFF TO A TREMENDOUS START AT THE VOGUE

"IT'S YOUR  
WIFE, JOE.  
IN  
ANOTHER  
MOTEL.  
COME AND  
PICK HER  
UP."

**Jack Lemmon  
Lee Remick  
"Days of  
Wine and  
Roses"**

IT IS DIFFERENT. IT IS DARING. MOST OF ALL, IN ITS OWN TERRIFYING WAY, IT IS A LOVE STORY...

CHARLES BICKFORD · JACK KLUGMAN · A MARTIN MANULIS Production · MUSIC BY HENRY MANCINI · WRITTEN BY J.P. MILLER · PRODUCED BY MARTIN MANULIS · DIRECTED BY BLAKE EDWARDS · PRESENTED BY WARNER BROS.



His name is Joe Clay. Much that is savage and terrifying has happened to him and his young bride. In this remarkable motion picture all of it happens to you. Please come prepared.

**Jack Lemmon · Lee Remick  
in "Days of Wine and Roses"**

CHARLES BICKFORD · JACK KLUGMAN · A MARTIN MANULIS Production · MUSIC BY HENRY MANCINI · WRITTEN BY J.P. MILLER · PRODUCED BY MARTIN MANULIS · DIRECTED BY BLAKE EDWARDS · PRESENTED BY WARNER BROS.

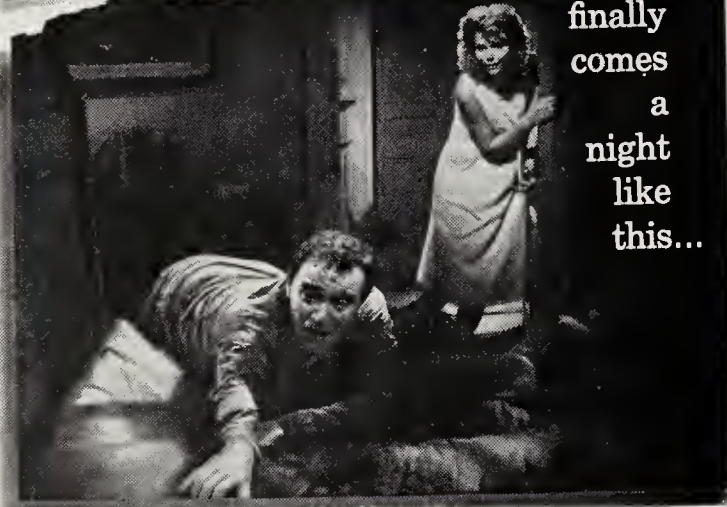
**Jack  
Lemmon  
and  
Lee  
Remick**



**and their  
"Days of  
Wine  
and Roses"**



From  
the  
days  
of  
wine  
and  
roses



finally  
comes  
a  
night  
like  
this...

**JACK LEMMON · LEE REMICK  
"Days of Wine and Roses"**

CHARLES BICKFORD · JACK KLUGMAN · A MARTIN MANULIS Production · MUSIC BY HENRY MANCINI · WRITTEN BY J.P. MILLER · PRODUCED BY MARTIN MANULIS · DIRECTED BY BLAKE EDWARDS · PRESENTED BY WARNER BROS.

**and their  
nights of  
shame and  
terror...**



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**IT IS DIFFERENT.  
IT IS DARING. MOST  
OF ALL, IN ITS OWN  
TERRIFYING WAY, IT IS  
A LOVE STORY...**



**Jack Lemmon  
and Lee Remick  
in "Days of  
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and  
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*This, in*



A MARTIN MANULIS Production

Co-Starring  
**CHARLES BICKFORD**



EATRE, LOS ANGELES...

THEY WILL  
LET HIM UP  
SOON AND  
HE WILL LOOK  
FOR HIS WIFE  
AND HE MAY  
PRAY THAT HE  
DOESN'T FIND  
HER...



**Jack Lemmon and Lee Remick**

**"Days of Wine and Roses"**

IT IS DIFFERENT. IT IS DARING.  
MOST OF ALL, IN ITS OWN TERRI-  
FYING WAY, IT IS A LOVE STORY...

Co-Starring

CHARLES BICKFORD JACK KLUGMAN

A

MARTIN MANULIS Production •

Music by

HENRY MANCINI •

Written by

JP MILLER •

Produced by

MARTIN MANULIS •

Directed by

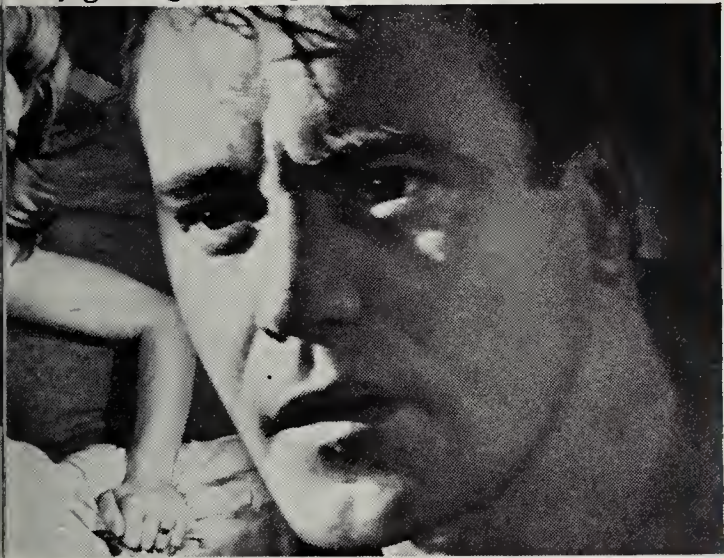
BLAKE EDWARDS •

Presented by

WARNER BROS.



...rifying way, is a love story...



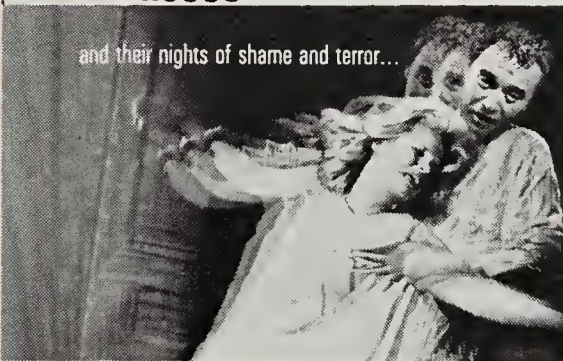
**Jack Lemmon and Lee Remick**  
**"Days of Wine and Roses"**



MANCINI • Written by JP MILLER • Produced by MARTIN MANULIS • Directed by BLAKE EDWARDS • Presented by WARNER BROS.



**Jack Lemmon and**  
**Lee Remick**  
and their **"Days of**  
**Wine**  
**and**  
**Roses"**



and their nights of shame and terror...

IT IS DIFFERENT. IT IS DARING.  
MOST OF ALL, IN ITS OWN TERRI-  
FYING WAY, IT IS A LOVE STORY...

CHARLES BICKFORD • JACK KLUGMAN • A MARTIN MANULIS Production • HENRY MANCINI • JP MILLER • MARTIN MANULIS • BLAKE EDWARDS • WARNER BROS.

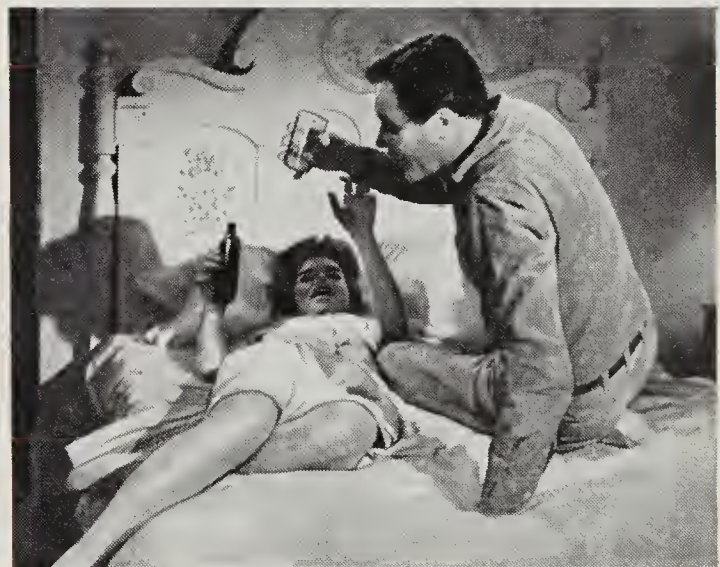
"STOP SCREAMING,  
MR. CLAY,  
NOBODY'S  
CHASING  
YOU.  
STOP  
SCREAMING."

**Jack Lemmon**  
**Lee Remick**  
**"Days of**  
**Wine and**  
**Roses"**

IT IS DIFFERENT. IT IS DARING MOST OF ALL, IN  
ITS OWN TERRIFYING WAY, IT IS A LOVE STORY...

CHARLES BICKFORD • JACK KLUGMAN • A MARTIN MANULIS Production • HENRY MANCINI • JP MILLER • MARTIN MANULIS • BLAKE EDWARDS • WARNER BROS.

THIS, IN ITS OWN TERRIFYING WAY, IS A LOVE STORY.



Two of the most startling performances you have ever seen in the most shattering enter-  
tainment experience you have ever known! Academy Award talk has already begun for

**Jack Lemmon**  
and **Lee Remick**  
in **"Days of**  
**Wine and**  
**Roses"**

CHARLES BICKFORD • JACK KLUGMAN • A MARTIN MANULIS Production • Directed by BLAKE EDWARDS • Written by JP MILLER  
Produced by MARTIN MANULIS • Music by HENRY MANCINI • Presented by WARNER BROS.

ACADEMY AWARD TALK HAS ALREADY BEGUN...

...MON AND LEE REMICK IN "DAYS OF WINE AND ROSES"

NEXT ATTRACTION, RADIO CITY MUSIC HALL



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Gold Bands

E. David Rosen, son of Mr. and Mrs. Samuel Rosen, and Marcella Jung were married at the Jewish Center, New York City.

Herbert Goldstein, manager, Ft. Warren Drive-In, Castleton, Vt., married Sally Gallup, a school teacher, in Temple Beth El, Troy, N.Y.

### Obituaries

Jack Carson, 52, actor, died of cancer at his Encino, Cal., home. In addition to his wife, he is survived by two children by a previous marriage, his brother, and his mother.

Christ H. Chakeres, 57, manager, Majestic, Springfield, Ohio, died in Mercy Hospital there of a heart attack following surgery. He had been in the theatre business over 25 years, being associated with his brothers, Michael Chakeres, general manager, Chakeres Theatres, and James, owner of the Fayette, Washington C.H., Ohio, and his uncle, Phil Chakeres, president of the circuit. Survivors include his widow, a daughter, two brothers, and two sisters.

Mannie Gottlieb, 69, dean of Chicago film executives, died at his home of a heart attack.

Harry Hayden, 73, manager, Butterfield Circuit's State, East Lansing, Mich., died at his home of a heart attack. He had managed for Butterfield in four cities since 1927. He is survived by his widow, a daughter, and a son.

Lacy Kastner, 66, production consultant for Columbia Pictures and a veteran of international film distribution, died in the Norwalk, Conn., Hospital after a long illness. Born and educated in England, he came to the U.S. as a salesman for the Inter-Ocean Film Corp., of which he later became president. He went to Hollywood as an independent producer and then joined United Artists in Paris as assistant to the Continental manager, later becoming manager. He joined Columbia in 1945, becoming president of the International Corporation in 1954. He is survived by his

### "Asian Journey" Sparkles

The decision to show "Jacqueline Kennedy's Asian Journey" to American audiences in American theatres was a wise one. This is a fascinating travel subject, and Mrs. Kennedy's obvious delight at the wonders of India and Pakistan and the warmth with which she was greeted by the people of these lands is sure to improve the American image wherever the subject is seen.

In addition to being a fascinating glimpse into exotic lands, the subject will have considerable appeal for women everywhere. Mrs. Kennedy's colorful wardrobe turns her trip into a glamorous fashion show as well, and the ladies will appreciate that.

United Artists is distributing a fine subject, with any profits to be used to furnish prints for showing abroad.

It deserves playing time, and should draw the crowds.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M. ON MON., JAN. 7

## Sullivan, Norris Leave 20th-Fox Executive Posts

NEW YORK—Edward E. Sullivan, publicity and public relations director of 20th-Fox, announced his resignation from the company to join Frank Berend Associates as vice-president and director of public relations.

Sullivan joined 20th-Fox in 1947 after serving with the 8th Air Force in England. He was named publicity manager in 1950 and public relations and publicity director in 1953.

He has worked actively in many civic and philanthropic organizations and is a vice-president and member of the executive committee of the Boy Scouts of America. He has been honored by PAL, March of Dimes, and many other organizations for his outstanding work in their behalf.

Glenn Norris, sales executive, also announced his resignation from the company. Norris, who has been with the company since 1928, will announce his new affiliation shortly.

He started with the Fox Film Company in 1928, became a booker in Washington in 1934, and was promoted to salesman in 1937, working out of Philadelphia and Washington successively.

Norris was appointed Washington branch manager in 1946; Atlantic division manager in 1952; eastern sales manager in 1954; central Canadian sales manager in 1956; and assistant general sales manager in 1959. His most recent position was that of general sales manager, which office he held since May, 1960.

wife, a daughter, and five grandchildren.

Dick Powell, 58, actor and tv producer, died of cancer at his Hollywood home. Among survivors are his wife, June Allyson, a son, and two brothers.



## BROADWAY GROSSES

### Holiday Provides Assist

NEW YORK—The holiday season still provided an assist in the Broadway first-runs.

"PASSWORD IS COURAGE" (MGM). Paramount claimed the third session hit \$22,000.

"JUMBO" (MGM). Radio City Music Hall, with stage show, reported \$100,000 for Thursday through Sunday, with the fifth week going to \$155,000.

"MUTINY ON THE BOUNTY" (MGM). Loew's State garnered \$35,000 for the seventh week.

"THE LONGEST DAY" (20th-Fox). Warner stated the 14th week was \$33,000.

"BARABBAS" (Columbia). DeMille did \$22,000 on the 14th week, unreserved.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM). Loew's Cinerama reported \$18,000 for the 22nd week.

"TARAS BULBA" (UA). Astor claimed the second session was \$32,000.

"THE LION" (20th-Fox). Victoria had \$16,000 for the third week.

"WHO'S GOT THE ACTION" (Paramount). The Forum claimed the second week at \$20,750.

"LAWRENCE OF ARABIA" (Columbia). Criterion had a very good \$62,400 for 13 shows on the third week.

"WEST SIDE STORY" (UA). Rivoli reported \$26,000 for the 64th week.

"IN SEARCH OF THE CASTAWAYS" (BV). RKO Palace did \$30,000 on the third week.

### Embassy Names Lax

NEW YORK—Simon Lax has been appointed midwestern district manager of Embassy Pictures. Lax has resigned from Columbia, with which he has held a variety of executive sales posts the past 16 years.



Walter Reade, Jr. (left), board chairman of Walter Reade-Sterling, and George Weltner, executive vice-president of Paramount Pictures, sign the co-production agreement for "The Love Goddesses." Attraction will be released in the Western Hemisphere by Continental Distributing and by Paramount in the rest of the world.



# "Operation Upbeat" Keys New Surge

## Stembler Lauds Roy Cooper For Launching Boom Talk; Urges All-Industry Effort To Spread Happy Word

NEW YORK—TOA president John H. Stembler wired congratulations to Roy Cooper, president of the Northern California Theatre Association, and chairman of TOA's executive committee, for launching what Stembler described as "the motion picture industry's Operation Upbeat."

"It is significant," Stembler advised Cooper, "that your Operation Upbeat was started weeks before the favorable U.S. Commerce Department report on the increase in boxoffice receipts and the boom in theatre construction."

TOA's action was inspired by George Whitesell's front page column in the San Mateo Times. The columnist said, in part:

"There are lots of different reasons why movies have bounced back. You can get plenty of argument on which is the prime reason, but who want to argue?

"Some say that, at long last, everyone has a television set and that they have become commonplace as well as paid-for.

"There is no denying that tv has long gone past the place where people would eagerly watch anything that moved and made a noise. Viewers have gotten selective and, very often, there is nothing worth selecting.

"With the novelty worn off, tv is no longer a miracle and the competition has a chance . . .

"Going to the movies gives a feeling of having done something out of humdrum daily routine.

"You get the age-old magic feeling of the theatre, the sense of anticipation and, if the movie was a good one, there is a sense of satisfaction with having made the effort to see it . . .

"Many are rediscovering that it takes a big audience to get full impact from entertainment. Drama and suspense while a thousand and watch are multiplied in intensity in about the same ratio . . .

"It is difficult to have an emotional experience seated in front of tv. In a theatre it just comes naturally.

"But there is more to it than this. With giant screens, stereo sound and partial stereovision, a big movie delivers a big impact.

"The theatre men have something to offer and they are building it up. Programming is rapid and well-rounded. Short subjects were never better. . . . They are beginning to advertise and exploit big films as they did in the heyday . . ."

President Stembler points out that publicity on behalf of Operation Upbeat can do us only good. He urges not only every member of TOA but everyone in the industry—in production, distribution and exhibition to get on the bandwagon.

Stembler called on MPAA and other industry organizations to join in Operation Upbeat.

"The public likes a winner," the TOA prexy concluded, "and we're running like a winner right now. If columns like the one in the San Mateo Times are repeated everywhere, Operation Upbeat can add millions to the boxoffice."

## Canadians Thank Hyman For Orderly Release Effort

TORONTO, CANADA — The Motion Picture Industry Council of Canada, at its recent annual meeting, unanimously passed a formal motion expressing the thanks of the organization to Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., for "the very fine effort you have made in behalf of our industry with respect to orderly release . . ."

H. C. Deacon Main, secretary-treasurer of the Council, which represents over 1000 Canadian theatres as well as distributors and allied fields, in a letter to Hyman, said, "It was very evident that the exhibitors (and I am sure the distributors as well) are very grateful to you for the time and effort you have expended in this connection."

Frank Fisher, Odeon Theatres, chairman of the Industry Council, reviewed the orderly release activities of Hyman over the past six years. Hyman's most recent preview of future product was exhibited.

## "Lawrence" Benefit Bow Gets Detroit Soft-Sell

DETROIT—"Lawrence of Arabia," highly acclaimed elsewhere, should have a whopping advance when it opens here at the Madison, Jan. 30.

For one thing, opening night has been turned over to the Variety Club of Detroit, Tent 5, for the benefit of its Variety Club Growth and Development Center at the Children's Hospital of Michigan. Its own private list of those who attended former Variety premieres is over 5,000 names of those willing to attend or contribute to the \$50-top gala. Attendant publicity, as shown by the similar "Spartacus" and "West Side Story" premieres of the past, also helps sales.

Another indication is the activity of Mickey Rose, veteran of 28 years with United Detroit Theatres, who, since Nov. 27, has been engaged in a soft-sell campaign. By opening time he will have addressed 40 groups, ranging from a 21-man service club to an assembly of 1,000 students.

This was the idea of president Woodrow R. Praught of UDT. The format includes a lecture, 20 minutes of 16mm Technicolor sound film, and a question and answer period which runs up to 30 minutes. No effort is made to sell tickets, but the interest being enlisted runs high.

All this is being backed by the UDT Group Sales Department which Rose heads, plus extensive advertising and publicity.

It is hoped the Variety opening night will gross \$30,000.

## Klein Joins Insurance Board

LOS ANGELES—Eugene V. Klein, president of National General Corporation, has been appointed to the board of directors of Republic Indemnity Company of America.

Klein is one of 20 new directors named to the 22-man board as part of the reorganization and recapitalization of Republic.

## Texas Drive-In Owners To Convene Feb. 5-7

DALLAS—The Texas Drive-In Theatre Owners Association is having its 11th annual convention Feb. 5-6-7 at the Statler Hilton Hotel, site of the last convention. Earl Podolnick, president of Trans-Texas Theatres, is the 1963 convention chairman.

Bob Davis, Sherman, Tex., president of the Association, reports that the last convention was the best attended in five years. They are expecting an even greater attendance at the forthcoming convention for the reason that 1963 is a legislative year in Texas and exhibitors are more conscious of the value of their Association during a legislative year.

In this respect, the Association is particularly proud of Preston Smith, drive-in owner of Lubbock, the third president of the Association and at present a director, who was elected Lt. Governor of Texas. He will be among those honored at the meeting.

Also of importance, and to assure a large attendance, will be the Rowley United Theatres partners and managers who are holding their managers' meeting in conjunction with the convention.

The Will Rogers Hospital and R. J. O'Donnell Research Laboratories will have a complimentary booth at the convention, manned by Herman S. Gould, a former patient of the Hospital now recovered and living in St. Petersburg, Fla.

Many Texans have been the beneficiaries of the facilities offered by this Hospital and it is particularly close to Texas by reason of the prominent part in its affairs played by the late and beloved R. J. (Bob) O'Donnell. The last accountable Texas patient at the Hospital was Herman Beiersdorf, district manager of American International Pictures, Dallas, who spent six weeks there this summer and has now returned to Dallas much improved and is back on the job.

## Federation To Fete Rosen

NEW YORK—Samuel Rosen will receive the tribute of his fellow leaders in the amusement industry at a testimonial luncheon on behalf of the Federation of Jewish Philanthropies, which will take place in the Americana Hotel on Jan. 17.

Martin Levine, chairman of the industry's Federation drive, lauded the guest of honor as "a man who for many years has considered the welfare of his fellow man to be a responsibility of living."

Stressing the importance of the 1962-63 campaign, the chairman said, "Federation's 116 affiliated medical and social welfare agencies now serve more than 850,000 people of all races and creeds in the New York area, and the number is still growing."

Joining Levine in the industry's Federation leadership are honorary chairman Barney Balaban and the following associate chairmen: Simon H. Fabian, William J. German, Leonard H. Goldenson, Leo Jaffe, Benjamin Kalmenson, Arthur B. Krim, Harry Mandel, Milton R. Rackmil, Herman Robbins, Abe Schneider, Spyros P. Skouras, Laurence A. Tisch, Joseph R. Vogel, and Darryl F. Zanuck.



# New England Exhibitors Join Forces To Create One Strong Organization

BOSTON—In one of the most significant organizational moves in the history of motion picture associations, Independent Exhibitors of New England becomes Theatre Owners of New England (TONE), with six theatre chains coming into the group to make it the only exhibitor organization in the six-state area.

Julian Rifkin, president of IENE, announced the change at a special luncheon meeting of the organization on Dec. 28, at Nick's Restaurant in Boston.

Negotiations and conferences, all aimed at the all-embracing TONE organization have been going on for years, Rifkin said. He credited Sam Pinanski, president of American Theatres Corp., and former president of Theatre Owners of America (TOA), and former head of New England Theatres Chester Stoddard, with bringing about the consolidation.

Rifkin announced that the following theatre groups have become members of the new TONE: American Theatres Corp., represented by Edward Canter; New England Theatres Corp., represented by Chester Stoddard; Loew's Theatres, represented by Maurice Druker; Stanley Warner Theatres, represented by James Totman and James Braken; RKO Theatres Corp., represented by Jay Golden; B&Q Theatres, represented by John Mahoney.

"TONE," he said, "is a New England unit of Theatre Owners of America. This single organization comprising almost every major theatre circuit and independent in this area, can now truly speak as representing all the theatres in the states of Massachusetts, Rhode Island, New Hampshire, Maine, and Vermont. The banding together of all these theatres into one organization for mutual benefit is an unparalleled event which it is hoped will form a pattern for the industry as a whole."

Frank C. Lydon, who has served the theatres in New England for the past 20 years, remains as full time consultant. Carl Goldman, who has been executive secretary of IENE, remains as executive secretary of TONE.

Rifkin made the announcement of the completion of negotiation for TONE at a testimonial luncheon tendered to two new branch managers in Boston, Harvey Appell, formerly of Embassy, now branch manager of the new American International Pictures branch office in Boston, and Francis Charles, branch manager, Continental.

Formation of TONE and its absorption of all segments outstanding of the motion picture associations in the region means that TONE now represents all exhibitors in New England and is the one organization of the motion picture industry here.

## Maryland House O.K.'d

MARLOW HEIGHTS, MD.—The Board of Commissioners of Prince Georges County here granted a special exemption to permit the erection of a 1,000 seat theatre in the Marlow Heights area of this Maryland county.

Wineland Theatres is the contract purchaser for the 78,000 sq. ft. of property on which the theatre will be situated.

To be called the Marlow, the house will feature a parking lot that can accommodate some 200 cars.



Sperie P. Perakos, general manager, Perakos Theatre Associates, independent Connecticut circuit, hosts recent "Gigot" luncheon marking Connecticut premiere of the 20th-Fox release.

## Tromberg, Fannin, Taylor To Embassy Sales Posts

NEW YORK—Sheldon Tromberg has been appointed east central district manager of Embassy Pictures, a newly-created post, it was announced by Carl Peppercorn, general sales manager.

Tromberg has resigned from Astor Pictures as mid-eastern district manager to accept the new position with Embassy.

Tromberg will cover the Washington, Cleveland, Cincinnati and Indianapolis exchange areas.

Tromberg entered the motion picture industry with Republic Pictures, following his graduation from Columbia and Harvard Universities. Later, he was central district manager for J. Arthur Rank and, subsequently, east-central division manager for Continental Distributing.

Peppercorn also announced that Glenn Fannin has been appointed southwestern district manager.

Fannin will handle the Dallas, Oklahoma City, and Memphis territories for Embassy. He will report directly to James Frew, the company's southern division manager.

Prior to joining Embassy, Fannin was an independent distributor in the Dallas area from 1959 to 1962. Previously, he was southern division manager for National Telefilm Associates, southwest division manager for Distributors Corporation of America, and southwest division manager for I.F.E. He entered the motion picture industry in 1928, with Dent Theatres.

Hatton Taylor has been appointed New England district manager for Embassy, it was announced by Peppercorn.

Taylor will handle the Albany, Boston, Buffalo, and New Haven territories. He will report directly to Joe Wolf, Embassy's New England division manager.

Most recently, Taylor was general manager in Canada for Empire-Universal Films, Toronto, which he joined in 1958. Taylor entered the motion picture industry in 1930, with RKO Pictures.

The appointments are in line with Embassy's expansion of its distribution facilities on a nationwide basis.

## Warner Pays Tribute To Benjamin Kalmenson

BURBANK, CALIF.—In an extraordinary tribute to a man-behind-the-scenes, Jack L. Warner praised Benjamin Kalmenson, Warner Bros. executive vice-president, for his contributions to the continuing success of the Warner organization.

Pointing to the company's net income rise for the fiscal year as reported to the stockholders, Warner said, "The wise and forceful enterprise of Kalmenson has been an extremely important factor in the profitable operation of our company."

"His accurate pulse-taking of the boxoffice and his courageous showmanship have helped to give the company the progressive outlook and solid economic position it holds today."

Warner declared that among Kalmenson's most successful and rewarding moves was his decision to make the deal for "What Ever Happened to Baby Jane?," a picture which other companies had rejected but which Warner Bros. took on and which is currently setting boxoffice records throughout the country. It was also due to Kalmenson's foresight that "Baby Jane" was chosen by the Theatre Owners of America for its first Hollywood Preview Engagement production, an undertaking that has paid handsome dividends for all.

Kalmenson has been a member of the Warner Bros. organization for more than 36 years. He started as a booker of live talent in the Warner Bros. Theatres Division, then became a salesman, and successively worked himself up to become a branch manager, a division manager, and later he was placed in charge of Warner Bros. distribution. He has been executive vice-president for the past seven years.

In concluding, Warner said, "It is a pleasure to make known the debt of gratitude that all of us at Warner Bros. owe to Ben Kalmenson. His dedication to the company and his accomplishments in behalf of our company are of inestimable value. What he has done, and what he will continue to do for the future, cannot but help lift the economic and showmanship level of the entire industry."

## "Birds" Campaign Set

PARIS—Producer-director Alfred Hitchcock and Universal publicity men from throughout Europe have concluded the first of a series of meetings prior to the overseas launching of "The Birds" by Universal. Attending the meeting here was vice-president and foreign general manager Americo Aboaf.

Preliminary publicity and advertising suggestions for the European campaign were explored, including Hitchcock's personal appearance at the openings.

Present at the meetings were Dick Brett, Rene Delcourt, Jean Salles, Pierre Mary, and Simon Saulnier, from Universal's Paris office; Giulio Ascarelli, as coordinator for special publicity campaigns in Europe; manager Orlando Calvo, sales manager Oscar Nasini, and assistant Antonio Mansueto from Italy; publicity heads Louis Piret from Belgium, Horst Hermann from Germany, Art Slop from Holland, Ermete Santucci from Italy, and Bertil Olander from Sweden.

Also attending were Charles Young, director of publicity and advertising from the Rank organization; John Behr, Rank's CMA publicity controller, and Michael Baumohl, Hitchcock's European press representative.



## Texas Solon Continues Fight On "Lewd Movies"

PAMPA, TEX. — Representative Walter Rogers, in furtherance of his campaign to "ban lewd movies," declared:

"It has never been my desire or my purpose to interfere with the legitimate theatre or the movie industry as such. The evidence that has come to my notice would indicate that the movie industry, like other industries, trades, and professions, is beset with a small group who do not pursue the ethical code usually followed by the substantial people in the several industries and trades.

"Certainly it has never been my purpose to interfere with the legitimate operation of the theatres themselves. My primary purpose has been to use the Constitutional jurisdiction of the federal government in dealing with the transportation of lewd and lascivious films in interstate commerce. The responsibility for the morals of the several states and the several communities involved is and should be with the state and that community.

"However, since the states and communities cannot place undue burdens on interstate commerce, it becomes the office of the federal government to assume its responsibilities in not burdening the states, etc., with immoral films. This is a problem that can be worked out between the movie industry and the federal government on an agreeable and acceptable basis, and I would sincerely hope that efforts will be made to that end. Otherwise, I feel that the mothers of this nation are going to rise up in arms and put a stop to some of the exhibitions that have been made available to the young people. Unless proper and reasonable steps are taken to cure any present ills in this field, certainly the mothers would be justified."

Representative Rogers was re-elected to serve the 18th District of Texas in Washington covering the majority of Panhandle and Plains counties on his campaign against lewd films, stemming from a high school letter-writing project at Dimmitt, that also blossomed into petitions from Amarillo high school students on the subject of showing adult movies last spring. He tried unsuccessfully to conduct a Hollywood investigation. He is currently serving on the interstate and foreign commerce committee.

## "Longest Day" Honored

NEW YORK—"The Longest Day" has been chosen the best motion picture of 1962 by the Committee on Exceptional Films of the National Board of Review of Motion Pictures.

Henry Hart, chairman of the committee, said the vote for "The Longest Day" was the result of the committee's belief that it "effectively utilized the unique resources of the motion picture to make a historical event understandable as well as dramatic."

The board's list of the 10 best English language films follows:

"The Longest Day," "Billy Budd," "The Miracle Worker," "Lawrence of Arabia," "Long Day's Journey Into Night," "Whistle Down the Wind," "Requiem for a Heavyweight," "A Taste of Honey," "Birdman of Alcatraz," "War Hunt."

## Kenyon Leaves Para.

HOLLYWOOD — Curtis Kenyon has resigned his post as executive story editor at Paramount Studios.

# Col. Promotes Rosenfield, Ferguson As Concentration Shifts To Indies

## Griffith To Become Toho, Japanese N. Y. Showcase

NEW YORK—The Toho Company of Japan will open a showcase for outstanding Japanese films in New York by taking over the Griffith Theatre and converting it into the Toho Cinema, it was announced simultaneously in Tokyo and New York by Masashi Shimuzu, president of Toho.

The opening attraction will be the Jan. 22 premiere of Akira Kurosawa's "The Bad Sleep Well," starring Japan's most famous actor, Toshiro Mifune.

In announcing the plans for the Toho Cinema, Shimuzu pointed out that the theatre would be characteristically Japanese throughout from the box office with its kimono-clad cashier to the lounge where tea will be served in the traditional manner.

The Griffith will close down soon to complete the conversion which will make the Toho Cinema one of the most unique theatres in America.

## Glen Alden Ends Merger Plan

NEW YORK—Albert A. List, chairman of the board of Glen Alden Corporation, announced that negotiations looking toward a merger of Universal Controls, Inc., into Glen Alden have been terminated.

List also reported that Glen Alden several weeks ago acquired an option to purchase approximately 970,000 shares of Universal Control stock from Louis Chesler and two associates, exercisable any time within two years at a price of six dollars a share. Chesler has resigned as a director of Universal Controls. List said that Glen Alden has no present plans as to the exercise of its option.

Glen Alden is a diversified operating company consisting of Glen Alden Coal Company Division, the nation's largest producer and marketer of anthracite; RKO Theatres, Inc., a coast-to-coast chain of motion picture theatres; Aluminum Industries, Inc., producers of pistons and other automotive parts for original equipment and after-market vehicle application; Swift Manufacturing Company, a manufacturer of special fabrics for the automotive, home furnishings, apparel and other fields; Opp and Micolos Cotton Mills, manufacturer of greige goods, acquired by Glen Alden in August of this year; and E. Hubbschman & Sons Division, producer of high quality calf leather for shoes and handbags.

## Stogel Leaving Titanus

ROME—Syd Stogel is resigning as director of public relations of Titanus Films, effective Feb. 20, 1963, to return to Washington, D. C., where he plans to resume his government service career as an information specialist.

Stogel has been with Titanus since 1961. In addition to his normal public relations duties he served as Titanus publicity coordinator with 20th-Fox, MGM, Rank Organization, and other companies on major film productions, including "The Leopard," "Condemned of Altona," and "Sodom and Gomorrah."

NEW YORK—Leo Jaffe, executive vice-president of Columbia Pictures, announced two promotions which represent a further step in the company's plan to orient its operations to an independent, producer-based program of quality productions. The moves involve the elevation of Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity, and exploitation, to the position of a general executive officer of the company. This is coupled with the promotion of Robert S. Ferguson from director of advertising, publicity, and exploitation to executive in charge of the world-wide activities of these departments.

"The needs of our business today," said Jaffe, "require the individual packaging and marketing of each picture on a world-wide basis, from the moment of acquisition, deep into its global release. This will be one of the major aspects of Rosenfield's new managerial responsibilities which he will carry out in constant consultation with our producer-partners."

Rosenfield joined Columbia in 1955 and has served, first as executive in charge of, and then as vice-president in charge of world-wide advertising, publicity, and exploitation.

Ferguson is a veteran of the Columbia publicity organization which he joined in 1940. He has served in many capacities, assuming the directorship of the department in 1957.

## Atlanta Censor Law Used

ATLANTA—The manager of the Kirkwood was cited to appear in Municipal Court on a charge of disorderly conduct—showing an obscene movie.

Capt. E. O. Mullen and Detective E. S. Hall gave a copy of charges to Clark Johnson of Doraville, Ga., and confiscated a film which has been advertised as "The Fast Set," but bore a title, "The Nude Set."

Mullen and Hall said this was the eighth charge lodged against officials of the theatre within the past year. Officers said, however, that previous charges has been placed against a former manager who resigned.

Mullen said the same movie was confiscated previously and a charge lodged under the state law. He said that charge was dismissed in Municipal Court. This charge was placed under a city ordinance which went into effect June 20, Mullen said.

## Calif. Tent Hails Chiefs

LOS ANGELES—Annual inaugural ball of the Variety Club of Southern California, Tent 25, will be held on Jan. 25, at the grand ballroom of the Beverly Hilton Hotel, it was announced by Fred Stein, chief barker of the club.

The 1963 ball will honor the club's past chief barkers and past ladies of Variety presidents "in acknowledgement of their 21 years of unselfish service enriching the lives of thousands of children."

Co-chairmen of the affair are James H. Nicholson, American International Pictures; Sherrill Corwin, Metropolitan Theatres; S. Charles Lee, architect and philanthropist; Marvin E. Mirisch, Mirisch Brothers Corp.; and Eugene Klein, National General Corp.



# U-I Enters 51st Year With Lineup Pointing Way To Continued Growth

NEW YORK—Having just completed its year-long observance of its Golden Anniversary which saw the company achieve the best financial results in its 50 year history, Universal enters a new year and a new era with an even greater promise of growth and success, Milton R. Rackmil, president of Universal Pictures Company, declared in a year-end statement.

This impressive program of box office attractions, according to Rackmil, is confirmation of Universal's confidence in the future of motion pictures as the greatest source of entertainment for audiences all over the world. It also reflects, Rackmil stated, "the high optimism that we at Universal and our producer associates have in the future of our company and our industry."

Going into reelease, in various stages of production, either in final editing and cutting or before the cameras, are 16 films produced either by Universal or in co-production, financing and distribution arrangements.

An additional 13 film projects are in various stages of preparation with the first of these to go before the cameras in Hollywood this coming weekend—"The Brass Bottle," the Universal-Randall-Greshler Production in color starring Tony Randall and Burl Ives, and being produced by Robert Arthur.

The 16 films either ready for release, in final production stages, and before the cameras, besides "Freud" and the Pakula-Mulligan Brentwood production of "To Kill A Mockingbird," both playing Academy Award qualifying engagements in Los Angeles with "Freud" also rolling up top business in its New York world premiere engagement and "To Kill A Mockingbird" scheduled to open at Radio City Music Hall in New York in February, include "40 Pounds of Trouble," which opens later this month after its special New Year's Eve engagements around the country.

Starting in April, Universal will release Alfred Hitchcock's "The Birds," in Technicolor starring Rod Taylor, Jessica Tandy, Suzanne Pleshette, and introducing "Tippi" Hedren; "The Ugly American," starring Marlon Brando, Sandra Church, and Eiji Okada; "Paranoiac," the Hammer Film Production; "Showdown," starring Audie Murphy, Kathleen Crowley, and Charles Drake; "Tammy and the Doctor," a Ross Hunter production in color starring Sandra Dee, Peter Fonda, MacDonald Carey, Beulah Bondi, and Margaret Lindsay; "Lancelot and Guinevere," in color and Panavision starring Cornel Wilde, Jean Wallace, and Brian Aherne; "The Kiss of the Vampire," Hammer Film production in color; "A Gathering of Eagles," in color, starring Rock Hudson, Rod Taylor, Mary Peach, and Barry Sullivan; "For Love Or Money," in color starring Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, and Leslie Parrish; "The Thrill Of It All," the Ross Hunter-Martin Melcher Production in color starring Doris Day, James Garner, and Arlene Francis; "The List of Adrian Messenger," the Joel Production directed by John Huston and starring George C. Scott, Dana Wynter, Clive Brook, and Herbert Marshall, with Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum, and Frank Sinatra participating in unusual character delineations; "Charade,"

## Conn. Bishop Urges Law To Force Classification

HARTFORD—In the first move of its kind in some years, a prominent Connecticut clergyman has urged legislation to require public classification of motion pictures wherever exhibitors do not voluntarily label films suitable for children.

The Most Rev. Walter W. Curtis, Bishop of the Diocese of Bridgeport (Connecticut's third largest city), has decried the failure of theatremen to label films so that parents can guide their children in motion picture attendance.

The Bishop's statement, significantly, did not take cognizance of a year-old practice of Albert M. Pickus, owner-operator of the Stratford in adjoining Stratford.

Pickus, TOA board chairman, has voluntarily included a line reading, "Family" or "Adults" or "Adults, Mature Young People" in his daily newspaper ads.

## Cari Realigns Execs

NEW YORK—Realignment of the executive staff of Cari Releasing Company was announced by Lewis S. Ginsburg, executive head of the new distributing company.

Among the new appointments were the following: Arthur Greenfield has been appointed vice-president and general sales manager and will be temporarily based at the company's west coast office; Sam Selsky was named vice-president in charge of foreign sales with headquarters in Paris; and Herb Berg was appointed vice-president in charge of advertising and publicity, operating out of the company's local office.

Martin Schlusberg has been appointed head booker and will function from the company's New York office.

the Stanley Donen production in color starring Cary Grant, Audrey Hepburn, Walter Matthau, and James Coburn; and "Man's Favorite Sport?" the Howard Hawks Production-Gibraltar-Laurel-Universal co-production in color starring Rock Hudson, Paula Prentiss, and Maria Perschy.

In preparation and recently announced for production are "The Chalk Garden," the Ross Hunter Ltd. Production starring Deborah Kerr, John Mills, and Hayley Mills; "Monsieur Cognac," to star Tony Curtis; "King of the Mountain," a new Stanley Shapiro-Paul Henning comedy to star Marlon Brando and David Niven; three additional Ross Hunter Productions, "Dark Angel," to star Rock Hudson; "Madame X," to star Lana Turner; and "The Richest Girl in Town," to star Sandra Dee; "It Seems There Were These Two Irishmen," to star Rock Hudson and Doris Day; "Captain Newman MD," to star Gregory Peck; a new version of "Beau Geste," to be produced by George Englund; "Street Corner," to be produced by George Golitzen; "Shalako," to be produced by Golitzen; and "Dark Purpose," to be produced in Italy starting in February with George Marshall directing and starring Shirley Jones and Rossano Brazzi.

## Durham, N.C., Proudly Unveils New Northgate

DURHAM, N. C.—The Northgate, first new house to open here in more than two decades, has several innovations in theatre planning.

One of the first such features to be incorporated into a theatre in the two Carolinas is an indoor box office, at which the cashier greets patrons and sells tickets after they get inside out of the weather.

The Northgate, located in the Northgate Shopping Center, seats 800, and is owned and operated by Consolidated Theatres, Inc., of Charlotte. It formally opened Christmas Eve. Grocer V. Baker, who has been in theatre management in Durham since 1957, is manager.

More than three acres of paved parking lot are available immediately adjacent to the theatre, and a wide canopy-covered sidewalk surrounds the building.

Among innovations entirely new in the area are interior side walls of perforated corrugated aluminum and a ceiling of acoustical tile so sound is projected perfectly with no echo whatever.

The latest in stereophonic sound systems has been incorporated in the structure, and reception is deemed to be perfect from every part of the auditorium.

Seats in three harmonious tones of green are spaced 42 inches from back to back. The chairs feature foam padded seats, backs, and arms. For top visibility, each row of seats has been staggered, making "every seat a good seat."

Most spectacular feature of the new theatre is the aqua waterfall curtain which ripples up and down in graceful sweeping scallops. Back of it is a full gold draw curtain. Special spotlights mounted in the ceiling play colored lights on the curtains. An oversize screen, measuring 22 by 42 feet, and a 60-foot stage are provided.

A modern concession stand as well as a convenient vending center are in the lobby.

## Pilzer Joins Fox In Paris

NEW YORK—Seymour Poe, vice-president in charge of world distribution for 20th-Fox, has announced the appointment of George D. Pilzer to be executive assistant to David Raphael, Continental division manager for the company.

Pilzer will be stationed at the company's European headquarters in Paris.

Joining Columbia Pictures International Corp. in New York in 1951, he was transferred to the company's Continental headquarters in 1952.

In November, 1960, Pilzer went on his own, forming a partnership company with Norbert T. Auerbach, which was dissolved early in 1962 when Auerbach joined United Artists.

Pilzer later joined MGM as that company's exclusive sales agent for Continental Europe. He also acted as a producer's representative.

## Nims Rejoins Universal

HOLLYWOOD—Ernest Nims has joined the executive staff of Edward Muhl, Universal vice-president in charge of production.

Nims previously was with Universal from 1946 to 1958, serving as editorial executive during the latter four years of that time. He left in 1958 and joined Columbia Broadcasting System as associate producer on the highly popular "Rawhide" TV series.



## Kent Circuit Launches \$300,000 Palms Theatre

JACKSONVILLE—Fred Kent, of this city, who owns the 23-house Kent Theatres circuit, and Thomas L. Hyde of Fort Pierce, KT general manager, announced a Dec. 23 opening date for the company's new \$300,000 Palms Theatre at Eau Gallie, under the management of Jack Grayson.

Located at the corner of Ballard and Laurie streets, adjacent to the company's Brevard Drive-In, the new Palms provides an unusual merging of indoor and outdoor operation by the circuit. Grayson is also manager of the outdoorer, with two theatre staffs working under his direction.

The theatre opened with a booking of 20th-Fox's "The Lion," and the same film was shown a day before at a special screening for Eau Gallie city officials, prominent citizens, and leaders of local civic organizations, women's groups, and educators.

Constructed by the Netto Construction Co. of Vero Beach, the Palms has a seating capacity of 825. The architecture of the theatre, both interior and exterior, was designed by C. Ellis Duncan. Extensive treatment of the theatre with glass permits patrons to cross a spacious lobby before they actually enter the building which is of masonry construction. Glass doors within, fluorescent and neon lighting, and a modernistic treatment of interior surfaces combine to give the Palms a striking appearance. The climate control system by Carrier Air Conditioning was incorporated into the theatre's design. Widely spaced reclining seats provide excellent sight lines toward the screen.

The auditorium employs acoustical materials in the light areas. Dark inner wall surfaces are painted to contribute to the acoustical properties of the house and its decor. The ceiling, too, has been given acoustical treatment to insure maximum audience benefit from the output of the theatre's high-fidelity sound system. Designed for CinemaScope, the Palms has a screen 40 feet in width that rises 20 feet above the auditorium.

As with many new theatres, the Palms was designed without the traditional marquee. An illuminated sign located next to the building features plastic silhouette letters for the attraction panel.

Also opening day-and-date with "The Lion" was KT's The Barn at nearby Cocoa. The Barn was operated as the Island Beach Theatre before its recent renovation.

## COMPO Starts Dues Drive

NEW YORK—Two Baltimore circuits have the distinction of being the first to pay their COMPO dues in the nation-wide campaign launched Jan. 8 for the financing of the all-industry organization.

Reported by J. L. Whittle, Allied Motion Picture Theatre Owners of Maryland, the dues were paid by the F. H. Durkee Enterprises for 19 theatres and by the Ritz Enterprises for their theatres.

According to Charles E. McCarthy, executive vice-president of COMPO, meetings were to be held in practically all exchange cities on Jan. 8 for the launching of the dues drive, the first in 27 months. Exhibitors and sales forces of all the companies were to attend, and theatres were to be assigned to salesmen for the collection of COMPO dues. These dues, as always in the past, will be matched dollar for dollar by contributions from the distributing companies.

# Theology Professor Says Parents, Not Censors Must Protect Youth



At a recent luncheon for crew of the ship *Bounty*, Joseph R. Vogel, president of MGM, presents a gold watch to Bounty Captain Ellsworth Boggs, who skippered the ship on its world tour on behalf of "Mutiny On the Bounty."

## Herts-Lion Reports Highest Earnings Level

HOLLYWOOD—Publicly-owned Herts-Lion International Corporation, world-wide distributor of motion pictures, reported that royalties and earnings reached the highest levels in the company's history. Operations for the five months ended Oct. 31, 1962, exceeded those for the full year ended May 31, 1962, which were also reported.

According to Herts-Lion president Kenneth Herts, gross royalties rose to a peak \$179,870 for the five months, with pre-tax profits reported at \$50,905.

For the company's fiscal year ended May 31, 1962, royalties totaled \$175,730, up 670 percent over the previous year's level of \$26,139. Net income for the year rose 400 percent to \$42,529, equal to 14 cents per share computed on 300,000 common shares outstanding as compared with \$10,307 or three cents per share earned in the previous year.

Herts noted that full year results were achieved without the benefit of income from several extremely profitable films acquired after the close of the company's fiscal year. Typical of these recent acquisitions, he noted, is "A Matter of Who," a Herts-Lion property, from which the company grossed \$200,000 in less than 20 theatre engagements over a period of eight weeks. This film, the company pointed out, is expected to gross \$1 million in the United States and Canada alone.

Other Herts-Lion films acquired after the close of fiscal 1962 include "Roommates" winner of Great Britain's Laurel Award; "Escape to Berlin," winner of three prizes at the 1961 Berlin Film Festival; "The Devil's Messenger"; and "Carnival of Souls," in addition to others. The company's active motion picture inventory includes 27 films currently being distributed in this country and overseas.

Reporting Herts-Lion's successful transition from a film producer to a film distributor, Herts and vice president Emanuel Barling, informed stockholders that the company's closely-knit international film network has enabled it to acquire films of consistently high calibre at highly advantageous prices.

DALLAS—A California theological professor said here that parents must not leave censoring of movies or books entirely up to official boards.

"Parents should make clear to their children why they prefer them not to read something or to see something," said Prof. Ed Hobbs of the Church Divinity School of the Pacific in Berkeley.

Prof. Hobbs, who is also a lecturer in medicine at the University of California at Berkeley, was participating in a seminar on "The Church, the Entertainment Media, and Moral Values" at Southern Methodist University.

"If parents go about it foolishly, then they have their children seeking under-the-counter pornography. Of course, you can't protect the children from our culture.

"And our art expresses the face of America," he said. "The bulk of our culture is consumed on television or in the mass of painting in the five-and-dime store," he said.

Censorship, he said, comes because "we are afraid to let certain things be said for fear it will uncover our nakedness. We want to keep on our fig leaves."

Professor Hobbs said he agreed to censorship but harkened back to John Milton who asked, "Who will censor the censor?"

In practice, he said, the censors are police chiefs or little old ladies who are shocked at something which has been considered acceptable for 50 years.

He said censorship should be done after the work has been created and then by competent hands. "The court decisions have been wonderful both for and against censorship," he said. "But the courts call in experts before they make their rulings."

Professor Hobbs lamented that American culture decides that a book or movie is for everyone or no one. "Most countries have age limits on films or require children to be accompanied by their parents. Obviously, there are films that should not be seen by children."

## Fox Signs Doris Day

HOLLYWOOD—Doris Day will star in "Something's Got To Give," under an agreement reached between Martin Melcher Productions, Aaron Rosenberg's Arcola Productions, and 20th-Fox, production head Richard D. Zanuck announced.

The agreement was consummated by 20th-Fox president Darryl F. Zanuck while Melcher and Richard Zanuck were in New York and awards Miss Day the role Marilyn Monroe was playing at the time of her death.

The attraction will start shooting April 1 and will be produced jointly by the three companies. This is the first firm starting date to be announced by 20th-Fox for the new year.

## Parallel Gets "Israel Today"

BEVERLY HILLS, CALIF.—Martin Murray's "Israel Today" has been acquired for world-wide distribution by Parallel, according to George Borden, president, Sam Nathanson, sales manager. "Israel Today" is a documentary film in Eastman Color and has received several awards. It portrays the tremendous growth of this young country.



# Universal Revises Contract Terms; Breach Of Contract Clause Affected

NEW YORK—Herman M. Levy, general counsel, Theatre Owners of America, discussed revisions in the body of Universal's licensing agreement with exhibitors.

Levy pointed out that "an additional clause on passes provides that all persons admitted free or by way of free or reduced price pass, coupon, script, or other written or printed authorization, with or without a service charge, shall be accounted for. If the total of those using passes, etc., exceeds three per cent of the total number of patrons attending that day, the excess is to be added to the gross intake for percentage film rental purposes. It will be necessary for the exhibitor to keep an accurate count of passes, etc."

Levy added that "an additional clause on 'heater charges' requires the exhibitor to account for all receipts obtained from the rental of heaters or from heater service charges by including them in gross receipts for percentage film rental purposes."

It was further noted that "in addition to the current requirement that the exhibitor use a separate and distinct series of tickets for each admission price classification, he is to be required to use a separate classification for free or reduced rate admissions."

The period during which the exhibitor is to keep full and accurate books and records has been set at a minimum of four years.

The "liquidated damages" provision, giving specified damages to the exhibitor if there be a breach of contract by Universal, has been eliminated. It was learned that the contract contains "a new measure of liability" under which Universal "will be liable to the exhibitor for damages which are not to exceed the profit that the exhibitor would have earned on the particular picture after deducting the profit he earned on the substitute picture which he played."

Also noted was that the contract contains "a new damage clause which is to go into effect as soon as the exhibitor 'pulls out' a picture in advance of completion of the contract running time."

## Md. Censor Test Near

BALTIMORE, MD.—With an indictment given against Ronald Freeman, owner, Rex, in connection with his unlicensed showing of Times' "Revenge At Daybreak," the first national test of whether previous censorship or prior restraint is constitutional will come up next month in the Criminal Court.

The recent showing was in defiance of the law since Times Film Corporation had refused to submit the film to the Maryland State Board of Censorship.

Jean Goldwurm, president, Times, said that this concerns a major freedom—freedom of the screen, adding that he would fully back the case.

## Foxe To Washington

WASHINGTON—During the past year, Jack Foxe has made his headquarters at the home office of Metro-Goldwyn-Mayer, New York, in order to handle special assignments, most importantly the national tour of HMS Bounty, the ship which is a top star of "Mutiny on the Bounty." With the tour completed and the ship berthed, Foxe has been re-assigned to Washington as the company's press representative.



Samuel Bronston (right) and Howard S. Richmond sign agreement establishing Samuel Bronston Music Publishing Inc., which will publish music from Bronston's forthcoming film productions. Bronston is president and chairman of the board, and Richmond will serve as vice-president.

## Two Hoosiers Return Home

INDIANAPOLIS — E. J. Clumb, general manager, Greater Indianapolis Amusement Co., Inc., announced the appointment of two new managers to his downtown theatre circuit. Both men are Hoosiers, returning to their native state.

Robert Osborne, 36, is a native of Union City, Ind. He is taking over the position as manager of the Lyric. He, his wife, and four children have moved here from Louisville, Ky., where he had been manager of the Brown.

Bill Blankenship, 33, a former resident of Crawfordsville, Ind., is the new manager of the Circle. During the past number of years, he has been manager of the Josephine and Laurel, San Antonio.

Don Mott has been moved from the position of Lyric and Circle manager to the position of publicity and promotion director for Greater Indianapolis Amusement Company, Inc.

## New Skouras Theatre

NEW YORK—Salah M. Hassanein, president of Skouras Theatres Corporation, announced that arrangements have been concluded with Samuel Lefrak of the Lefrak Organization, for the construction of a large motion picture theatre in Lefrak City, Queens, Long Island. The theatre will be located in the heart of the vast apartment house complex that is presently under construction by the Lefrak Organization. Included in the construction plans is provision for ample rooftop parking with direct access to the theatre.

## UA Ups Kurt Dahl

PARIS — Norbert Auerbach, Continental manager for United Artists, announced the appointment of Kurt Dahl as manager for Finland, effective Jan. 1, 1963.

Kurt Dahl, formerly sales manager, succeeds his father, Werner Dahl, who after more than 50 years in the motion picture business, will remain with the United Artists' Finland company as a member of the board of directors.

## Censors Approve "Grave" But Vice Squad Says No

MEMPHIS—Bill Kendall, 38-year-old manager of the local Art Theatre Guild House (Studio Art Theatre), has been bound to the state on a charge of exhibiting an obscene movie. "I Spit On Your Grave," a 90-minute French film with a race relations theme with several scenes set in Memphis, caused the trouble.

The Memphis Censor Board previewed the movie, severely criticized it, but allowed it to be shown, "although considering it obscene." Later, after receiving a number of complaints, the Censor Board asked the Vice Squad to consider taking action. Members of the Memphis Vice Squad seized the film the fifth night of its showing.

"I am glad to see the city and state backing us up," stated Mrs. Minter Somerville Hooker, chairman of the Memphis Censor Board. "The movie's racial theme had nothing to do with the Board's recommendation to the Vice Squad; it was considered obscene in general."

The controversial film was shown with adult classification and had not been classified by the Catholic Legion of Decency.

Attorney William Goodman publicly questioned the authority of the Vice Squad.

"If they can seize one film—there's nothing in the world to keep them from going out and taking any film they decide they don't like. The picture itself is not important. The point this raises is censorship. Memphis already has a Censor Board. It upsets me for Memphis to be out of step with the rest of the United States. The City of Memphis is, in effect, on trial before the whole nation. This situation makes us look ridiculous."

The attorney read from an editorial in the Nashville Tennessean, which stated: "This capricious censorship has made Tennessee's largest city look ridiculous in the eyes of the nation." He also pointed out the movie had been shown in Nashville, Chattanooga, Birmingham, Little Rock, Atlanta, Biloxi, and scores of other cities and had not been banned.

"It is very difficult to know how to operate when one body of the city government gives the 'green light' and another the 'stop sign'" he concluded.

## Producer Woolf To Col.

NEW YORK—Harmon Pictures has signed a multiple-picture deal with Columbia Pictures whereby the services of producer James Woolf will be made available to Columbia.

Under the agreement, three films will be produced in the next two years for Columbia release, including a film based on "Time of the Barracuda," a new play starring Laurence Harvey which is scheduled to open on Broadway in late 1963. The motion picture version, slated as a Coleytown Production immediately following the New York engagement of the play, will be made here, marking Woolf's first American film.

The other two projects under the agreement, to be produced for Columbia release under the banner of Romulus Productions, Ltd., are "The Pumpkin Eater" and "Life at the Top."

"The Pumpkin Eater," based on a novel by Penelope Mortimer, is scheduled to start shooting in London next April with Jack Clayton directing.

"Life at the Top," based on the novel by John Braine, will be a sequel to Woolf's highly-successful "Room at the Top." Laurence Harvey will repeat his original role.



## 20th-Fox Reorganizes, Adds To Publicity Dept.

NEW YORK—In a major reorganization of the 20th-Fox publicity department, Morton Segal has been appointed publicity manager, succeeding Nat Weiss, and three new publicists have been named to the home office staff, it was announced by Harold Rand, director of world publicity.

Segal, currently assistant publicity manager at Paramount Pictures, assumes his new position effective Jan. 14.

Other key staff appointees are Jack Pitman, reporter for Variety, who becomes trade paper and national newspaper contact; Joanna Ney, formerly with Look Magazine, who becomes fashion and fan magazine contact, and Frank Rodriguez, former head of the still department at Embassy Pictures, who becomes photo editor. In addition, Sid Ganis, staff publicist at 20th-Fox, has been elevated to New York newspaper and national syndicate contact.

According to Rand, the staff additions are designed to strengthen the publicity operation and broaden the areas of campaign planning and media coverage.

Under the reorganization, 20th-Fox also will inaugurate several new procedures for press servicing. The first of these will be a monthly international news and feature service, emanating from New York, which will be geared to both the domestic and foreign markets.

Rand also stated that the present members of the staff will continue in their current assignments. These include Greg Morrison, magazine contact; Jay Remer, chief writer; and Bill Stutman, radio, tv, and music contact.

### Fox Names Schneider

NEW YORK—William H. Schneider, leading motion picture advertising executive, has been appointed to the newly-created post of creative advertising consultant for 20th-Fox, effective immediately, it was announced by Seymour Poe, vice-president in charge of world distribution.

In his new capacity, Schneider will direct all phases of the creation of the company's advertising campaigns in conjunction with Abe Goodman, 20th-Fox advertising director, and Harold Van Riel, art director.

### "Sundays And Cybele" Seen Best By IFIDA

NEW YORK—Michael F. Mayer, executive director, Independent Film Importers and Distributors Association, announced award winners to be presented at the IFIDA dinner dance to be held in the Americana Hotel on January 15.

Davis-Royal's "Sundays and Cybele" was selected to receive the 10th annual Joseph Burstyn award as the best foreign language motion picture.

Other awards announced by Mayer were best foreign feature in English, Continental Distributing's "A Taste Of Honey"; the Edward Kingsley Award for the best foreign or domestic short; Union Film's "The Painting"; best actor, Marcello Mastroianni for Embassy's "Divorce—Italian Style"; best actress, Rita Tushingham in Continental's "A Taste Of Honey"; and best director, Tony Richardson for Continental's "A Taste Of Honey."

## The NEW YORK Scene

By Mel Konecoff

TWO MEN well versed in film matters abroad were in town recently, willing and able to discuss a variety of matters. One was Michael Cacoyannis, director and producer of the Cannes award-winning film, "Electra," and the other was Ilya Lopert, United Artists' vice-president in charge of European production and head of the film company bearing his name, which is distributing "Electra" domestically.

Cacoyannis likes making films in Greece where he turned out "Electra" for \$75,000. If he had to do it in Hollywood without big stars or a "name" director, the same film would have cost in excess of \$200,000. Not that he has anything against making pictures in Hollywood—if the right one came along, he'd like to make one there. He has a three picture deal with United Artists, and he can make them anywhere he chooses.

What's with the tragedy bit which "Electra" is—well, he believes that this segment of the drama provides the most fantastic entertainment material of all time. Its interpretation overcomes national boundaries as well as language barriers. This being so, he's doing a trilogy of tragedy of which "Electra" was the first. "Iphigenia" will be the second, and this will get under way within the next 18 months. The final segment will be about their brother, "Orestes," which has no starting date as of now. Greece will again be the scene of production, and Irene (Electra) Papas will star in both new films as well.

Both gentlemen bemoaned the entry of American film makers on the foreign scene, claiming that they are killing local production because they bring in foreign ways, inflation, etc. Instead of adjusting to the way of making pictures already in existence abroad, the invaders upset established methods, and many local producers are driven out of business. European pictures made along European lines cost exactly one-half, minus, of course, the salaries of the big stars. Claim they, pictures should only be made in Europe by Americans when the story or locale absolutely demand same.

Lopert declared that there is a thirst in Europe for American films contemporary in theme, e.g., "The Naked City," "Boomerang," "Blackboard Jungle," "On The Waterfront," etc. There is tremendous talent in the U. S., he maintained, and it ought to be utilized here. Films can still be made in Hollywood at reasonable prices without the big stars by people who know what they are doing, said he.

He maintained that the American disease of high salaries has spread rapidly to Europe, and all production costs are sky-rocketing. Italy and France are particularly affected, said Lopert.

**THE METROPOLITAN SCENE:** Lack of newspapers cutting into Broadway theatre business. . . . Belated season's greetings in from Marvin Levy, Burt Solomon, Milt London, Noel Meadow, Howard Lerner, Bea Ross, Marry McWilliams, Jerry Sager, The Absinthe House, Stan Holmes, Marie Hamilton, the Jeff Livingstons, Norman Elson, Sid Newman, Joe Levine, Hy Hollinger, Ernie Emerling, Sheldon Gunsberg, Bill O'Hare, Lars McSorley, Phil Gerard, Paul Kamey, Milt Livingston, Jean Goldwurm, Elinor Silverman, Bob Shapiro, . . . When the Japanese film company, Toho, takes over the Griffith Theatre off-Broadway as a showcase for the better films from that country, tea will be served patrons, which is a switch from the coffee that the art house set has been getting all along. . . . 225,000 soundtrack albums of "Jumbo" have been distributed by Columbia Records to distributors, making it the largest initial shipping order for an album.

### "The Play's The Thing"

NEW YORK—Darryl F. Zanuck, president of 20th-Fox, announced a program of long-range planning for development of story properties. To assure the availability of material designed to attract the finest talents in the industry, the company will sponsor both established and undiscovered writers by underwriting "work in progress" in a series of option steps.

Zanuck said, "I believe we can render an important service by co-operating with writers at the inception of their work. It is my thought that if an idea has merit, we should do everything possible to enable the writer to complete his work successfully."

This new formula will be administered by Richard D. Zanuck, head of production at the Westwood Studio, and by Henry Klinger, head of the story department in New York.

### AA Rolls Two In Jan.

HOLLYWOOD—Two films are scheduled to be put into production for Allied Artists this month.

The first set to roll is an Audie Murphy starrer, "The Great Gunfighters," which is to get the green light on Jan. 17.

"The Long Corridor," a suspense shocker and the first Leon Fromkess production under his five-picture deal with Allied Artists, has been given a Jan. 21 start date. "Black Zoo" is being edited.

### New Pact For Col.'s Atlas

HOLLYWOOD—Jack Atlas, head of Columbia Studio's trailer department, has been signed to a new contract. Columbia is the only company to create, produce, and distribute its own theatre trailers.

Expansion of the department's activities to promote Columbia's feature pictures includes behind-the-scenes short subjects, sales subjects for exhibitors, special teaser trailers, tv spots, tv featurettes, and newsreels for both theatre and television.

During the past 12 months, 144 trailers were produced, and 119 were made available at no charge to exhibitor accounts for either theatrical exhibition or telecasting.

### WB Plans "Goldstein Week"

NEW YORK—Warner Bros. will wind up its "Welcome to Razz" Sales Drive by celebrating "Razz Goldstein Week" from Jan. 27 to Feb. 2, with one of the company's feature motion pictures, short subjects, or both playing in every theatre in the United States and Canada.

"Razz Goldstein Week," honoring the company's new general sales manager, will complete the sales drive that began last Sept. 2.

Among the Warner Bros. motion pictures included in the "Welcome to Razz" Sales Drive have been "The Music Man," "The Chapman Report," "What Ever Happened to Baby Jane?" "Gay Purr-ee," and "Gypsy."



# LONDON Observations

By Jock MacGregor

A NEW YEAR and a cinema. An object lesson in how a vast 3500 seater which has outlasted its use can be converted into an entertainment centre is to be found in Leicester Square. MGM's Empire has been virtually gutted save for walls and roof. The stalls area has become a ballroom. Above has been constructed a 1350 seat stadium theatre capable of showing all 35 and 70mm presentations.

With a price range from 5/(70c) to 15/-(\$2.10), this brings MGM's total of West End show houses up to four, though it is anticipated that the Coliseum, which is on lease, will install Cinerama or revert to live shows shortly. A unique feature is the bar in the grand foyer. This is the first time a liquor license has been given to a continuous performance theatre.

The opening, attended by Morton Spring, Joe Pasternak, Stephen Boyd, and many stars, was conducted by the Mayor of Westminster. An admirable idea was for the stars to stand and take a bow without leaving their seats. Not so good was the hush when George Hamilton and another absentee were announced and no one stood.

After the opening, there were film men rubbing their hands in Les Ambassadeurs. They were ecstatic about the beauty and potential of the theatre—and the thought of the quota that it will need—but were overlooking the fact MGM has its own British product! Three pictures, including the Elizabeth Taylor-Richard Burton starrer, "The VIPs," are currently shooting at Borehamwood.

**PETER ROGERS** is stepping up production. This is good news. He has the flair for making happy pictures, and "The Iron Maiden" is among his happiest. Gay and zany, it is the story of an aircraft designer whose true love lies with ancient traction engines. A strong cast of British comedy experts has been joined by Alan Hale, Anne Helm, and Jeff Donnell. I chuckled a lot at its warm hearted humor. . . . Harry Pease's first big promotion since taking over as exploitation chief for BLC (the British Lion-Columbia sales setup in the UK) was a stand at the Daily Mail's Boys and Girls Exhibition for "Lawrence of Arabia," which must surely be the most discussed and praised movie in years. I went with him to Olympia and found hundreds of eager youngsters clambering over one of the Rolls Royce Armored Cars which were used in both the actual Arab Revolt and the film, and demanding all sorts of information from actor Maxwell Craig, dressed as a full blooded sheik. Incorporated in the display is a rear projection screen on which 16mm shots of the film being made are continuously shown. . . . Congratulations to Alan Kean, Anglo Amalgamated's former sales manager on his appointment as director of sales at BLC; Morris Young, on becoming Stuart Levy's assistant at Anglo; Leslie Faber, on rejoining British Lion; Ernest Pearl, on being elected president of the Screen Advertising Association; and Leonard Citron, secretary.

**CHARLES H. SCHNEER** is visiting Greece and Israel to confer with Columbia sales and promotion executives on the territorial release of "Jason and the Golden Fleece." . . . It was nice to have a noggin with J. Lee Thompson, who was spending a few days at home between finishing "Taras Bulba" and starting "The Mound Builders." He is disappointed the British censor has insisted on cuts in "Cape Fear" and disagrees with star Gregory Peck that they improve the picture. . . . The Granada Theatre Group with strong tv interests reports increased profits for the year to Sept. 29 at \$9,269,178. . . . It's a wonderful industry! Though everything is done to keep films off tv, clips were recently given to a make up edition of "Close Up" representing the highlights from post war musicals. It made for excellent tv, but with the wildest imagination it is hard to see how it can help most of the pictures included. Likewise, great support is given to some publications which are knocking films to the public. . . . From Disney came a bottle of sherry in which a message about "In Search of the Castaways" floated. It was a grand idea, for it was impossible to get this out without consuming the wine! Hic. . . . Two lovely continental visitors are Elke Somner and Senta Berger, the two latest additions to Carl Foreman's "The Victors" cast. . . . Two of the 16 numbers written for Cliff Richards' yet to be seen musical, "Summer Holiday," "Next Time" and "Bachelor Boy," are already in the hit parade. . . . Dept. of Unimportant handout quotes—"Four per cent of all Germans between 16 and 79 years of age have never seen a movie." Ah, for the Common Market.

## MPEA Eases Problems In Colombia, Chile

NEW YORK—Eric Johnston, president of the Motion Picture Export Association of America, returning from the west coast over the weekend, announced that favorable results have been achieved on two serious problems confronting the U. S. film industry in Colombia and Chile.

Last fall, Colombia prohibited by government edict the importation of all but emergency product in order to conserve their dwindling foreign exchange reserves. This action brought about an immediate halt to all film imports.

Johnston immediately contacted Dr. Carlos Sanz de Santamaria, the Colombian Minister of Hacienda responsible for import regulations, and the former Colombian Ambassador in Washington. Johnston urged an early renewal of film imports in the best interests of the Colombian film industry. For several months he has continued to press for relaxation of import restrictions. Johnston reported that he has just been advised that the Colombian government once again has authorized the importation of films, starting immediately.

Foreign exchange problems have also handicapped the marketing of U. S. films in Chile for the past year. There has been a complete stoppage of all film remittances since November, 1961, and recently there was an increase of five times in the surcharge duty on films that more than doubled the tariff rate.

Johnston has been negotiating with Chilean authorities and met with President Alessandri of Chile during his recent visit to Washington. Johnston also sent Robert J. Corkery, MPEAA vice-president for Latin America, to Santiago, Chile, to press the matter.

Recent information from Chile indicates that the surcharge on imports will be reduced 70 per cent, resulting in a substantial cut in film import charges. In addition, the Chilean government has agreed to provide dollars on an installment basis sufficient to clean up the remittance backlog of the past year. Arrangements were also concluded for Chile to renew the dollar transfer of current film earnings. Making good on these agreements, two substantial installment payments against the backlog have already been received, and in addition current obligations are being received in New York.

## Promotion Campaign Fights Newspaper Strike

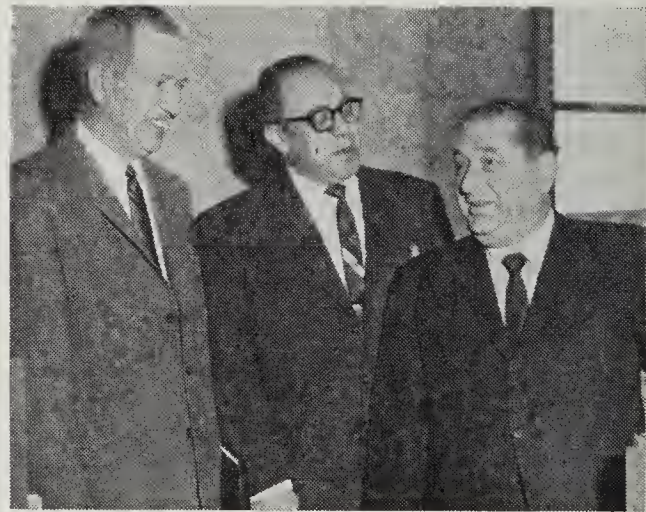
NEW YORK—A united promotion campaign involving a motion picture directory for New York City, a central telephone number for motion picture information, and a radio spot campaign was authorized by the advertising and publicity directors committee of the Motion Picture Association of America at a luncheon meeting at the Harvard Club.

This joint effort will be in addition to all of the special campaigns and promotions currently being used by each individual company promoting their various theatrical releases during the New York newspaper strike.

Each of the member companies will include the central exchange number (MU 7-3500) in their individual advertising as well as in all joint promotional material. Every effort

will be made to publicize the central motion picture information number in radio and tv news spots and through the joint directory which will be distributed via theatres, chain stores, retail establishments, hotels, and restaurants, and on an exchange basis by legitimate theatres—and all other potential outlets. It is planned to print up to a million motion picture theatre directories. The joint campaign will start on Wednesday, Jan. 9.

Members of the committee attending were Allied Artists—Lars McSorley; Buena Vista—Charles Levy; Columbia—Ira Tulipan; M-G-M—Dan Terrell; Paramount—Joe Friedman; 20th Century-Fox—Rodney Bush and Harold Rand; United Artists—Fred Goldberg and Mort Hock; and Universal—Phil Gerard and Herman Kass.



Embassy's Joseph E. Levine and Carl Peppercorn, general sales manager, are greeted on arrival in Los Angeles by Wayne Ball, western division manager, as trio prepared for west coast premiere of "Long Day's Journey Into Night."



## ALBANY

Former chief barker G. Brandon Donahue was named committee chairman for the coming Variety dinner in honor of State Comptroller Arthur Levitt. The affair will be held in the Sheraton-Ten Eyck. A hospitality hour will precede the dinner, with tickets going at \$10. . . . Martin Burnett, Stanley Warner district manager and Strand house manager, has been appointed chairman of the local "Variety Week" celebration. . . . The first-run Tryon, Amsterdam, which went dark three weeks prior to Christmas, opened recently for a Sunday screening of "Conspiracy of Hearts" under the auspices of Lady of Mount Carmel Church, which is fund raising for a new recreation field. . . . The Hellman placed newspaper ads within a 50 mile radius for "Holiday in Spain," its Cinerama presentation following a long "Brothers Grimm" run. . . . Christmas diners in Neil Hellman's Thruway Motor Inn, which adjoins the Hellman, were guests at a 4:30 preview of "Holiday." Bill Edwardson, WGY-Schenectady DJ, hosted the heavily plugged tie-in. . . . The wife of Paul Wallen, operator, Leland, returned to St. Peter's Hospital for a third operation on a fractured hip.

## ATLANTA

The Kent Theatre Circuit opened its new \$300,000 Palm Theatre at Eau Gallie on Florida's lower east coast, according to Fred Kent of this city. The new 825 seat house opened with a first-run showing of "The Lion." Jack Grayson will manage. . . . Jack Riggs, buyer and booker for the Georgia Theatres Co., resigned to take over buying and booking duties for the R. C. Cobb circuit, headquartered in Fayette, Ala. . . . A. C. Sanders, veteran exhibitor in Alabama and Florida, died at his home in Bonifay, Fla., after a long illness. . . . Mrs. Jean Mullis, president of the International WOMPI, announced the following committee appointments for fiscal 1963. Membership: Miss Mary Heusisen, Kansas City, chairman; Mrs. Leone Cooper, Memphis; Miss Sadie Castanza, New York City; Miss Alice Patton, Des Moines; Miss Sue Tankersley, Denver. By-Laws Committees: Miss Lois Evans, Memphis, chairman. Mrs. Gladys Melson, Kansas City; Miss Nola Bishop, Des Moines; Mrs. Dorothy Zeitlinger, Jacksonville; Mrs. Polly Puckett, Stone Mountain, Ga. Finance: Mrs. Florence Work, Des Moines, chairman; Mrs. Philomena Eckert, Jacksonville; Mrs. Phyllis Whitecarver, Kansas City; Mrs. Juanita White, Dallas; Miss Leone Matthews, Des Moines. Extension: Mrs. Florence Long, Torant, chairman; Mrs. Myrtle Parker, Charlotte. Co-chairmen: Mrs. Amy Rhode, New York City; Miss Charlotte Murphy, St. Louis; Mrs. Lorene Cullimore, Dallas; Mrs. Hazel Lenoir, Kansas City. Publicity: Mrs. Franklin English, Atlanta, chairman; Miss Sue Benningfield, Dallas; Mrs. Marie Berglund, New Orleans; Miss Marcella DeVinney, St. Louis; Miss Hilda Frishman, New York. Newsletter: Mrs. Stella Poulnot, Atlanta, chairman; Mrs. Mable Guinan, Dallas; Miss Dorothy Mathieson, Toronto. Will Rogers Memorial Hospital: Mrs. Gene Barnette, New Orleans, chairman; Mrs. Mary Hart, Jacksonville; Miss Jessie Ray Lucy, Memphis; Miss Faye Reiss, New York; Mrs. Dorothy Pabst, Des Moines. Ways and Means: Miss Goldie Woerner, Kansas City, chairman; Miss Janice Bierman, Atlanta; Miss Phyllis Schaeffer, New York; Mrs. Bernice Chauvin, New Orleans; Mrs. Myrice Williams, Jacksonville. Industry Service:



Actress Rita Moreno receives citation commemorating first anniversary of "West Side Story" at Grauman's Chinese Theatre from Brigham Townsend (right) president of Hollywood Tourists and Convention Bureau. Steve Smolak, Grauman's Chinese manager, smiles at ceremonies.

Miss Anna Belle Miller, Denver, chairman; Mrs. Kathleen Dowell, Jacksonville; Miss Patricia Dowling, Indianapolis; Mrs. Ora Dell Lorenz, Dallas; Miss Audrey Hall, Metairie, La. Historian: Mrs. Lee Nicholas, New Orleans, chairman. Convention: Mrs. Lee Rosemary White, Dallas, and Mrs. Mable Guinan, Dallas.

## BUFFALO

All Charlie Funk, manager, Century, has to worry about: Assembling 21,600 paying guests, 76 actors, singers, and dancers, 18 scene changes, 18 musicians, 18 stage hands, 28 efficient ushers, and publishing sufficient tickets, programs, and albums for eight performances of "My Fair Lady," beginning in the Century the evening of Feb. 4. The Century policy has been and is first-run films. Charley is trying hard not to brood over the calculation that, what with the Century's re-fitting and refurbishment, \$60,000 is required at prices ranging from \$2 to \$6.50 for the Century to break even on the Alan Jay Lerner and Frederick Loewe show. The eyes of United Artists Theatres, Inc., are on the Century. Buffalo is the test point in UA's tryout of stage shows of the first magnitude. However, all signs point to a big demand. Only Pittsburgh and Detroit are in UA's stage calculations with the Century, so far. . . . The Circle-Art, following a two-week vacation, reopened Jan. 2 when manager Fred Keller presented the French film, "Jules and Jim." . . . The Lyell and Waring, Rochester, reopened Christmas Day, following a two week closing for refurbishing and redecoration. . . . "We hate to mention this for fear of those who will say we are simply prejudiced in favor of movies, but some of the films around lately are so good we could almost shed tears for those who may miss them," said Jean Walrath in the lead of her column on the theatre page in the Rochester Democrat and Chronicle the other day. . . . Bill Laney, who managed the Teck for a long period and then was transferred to New York, is now back at his old post as Teck managing director. The Teck reopened on Christmas Day with "Taras Bulba." Laney's last assignment was the management of Loew's in New Rochelle, N. Y. . . . James E. McGhee, 42-year veteran with the Eastman Kodak Company, is retiring as vice-president in charge of U. S. sales and merchandising. His successor, who will have broadened responsibilities, is Gerald B. Zornow. Zornow's title will be vice-president, marketing.

## CINCINNATI

Cincinnati Theatres closed all its houses Christmas Eve, a custom of many years' standing, to allow the staffs some time with their families. . . . Phil Fox, Columbia manager, and his wife were in Los Angeles visiting their son, a post-graduate at University of Southern California. . . . Robert McLain, Town Hall, Lebanon, O., has taken over the Christ, Loveland, O. . . . The Bacon, Versailles, Ky., shuttered for some time, has been completely renovated, playing a seven-day week. Frank Weitzel Agency is doing the booking. . . . "Longest Day" has opened at Herman Hunt's McCook, Dayton, O., and at Cine-Stage, Columbus, O. . . . There is a movement on among independent area exhibitors to dispense with the gratis films of nationally advertised products. Patrons have complained that they come to the movie for entertainment and do not wish to be a captive audience for commercials. Operators feel it is time to be paid for such ads, just as they are paid for on tv.

## COLUMBUS, O.

Mayor W. Ralston Westlake announced one-year appointments to the city film review board for 1963 of William B. Brice, Ann G. Highfield, James J. Weaver, Mrs. Virginia Frakes, and William Edwards. . . . Trend toward downtown living, near the central theatre area, was given a \$3 million boost with the announcement that United Redevelopment Corp. plans a 10-story apartment building, Thurber Towers, in the Goodale urban renewal area on the northern edge of the downtown area. A rooftop swimming pool and recreation area, private balconies, and other refinements are planned. . . . Vice squadmen arrested Lawrence Blustein, manager, Parsons Follies theatre, on charges of "giving an immoral exhibition," and confiscated two reels of film titled "Pin Up Movies." Blustein was granted a continuance until Jan. 4. He was released on \$300 bond. Vice squadmen acted after receiving a report from the city's film review board. . . . RKO Grand will open "The Best of Cinerama" on Jan. 9, following completion of the current run of "The Wonderful World of the Brothers Grimm." . . . Hunt's Cinestage is relocating its boxoffice from a center location in the outer lobby to the south wall.

## DALLAS

Davis Lean, director, and Peter O'Toole, star of "Lawrence of Arabia," may include Dallas on the itinerary of personal appearance tours to be launched early in 1963 in behalf of the Columbia release. . . . The 20th-Fox shipping-inspection department has been closed. Many of the employees had been with the organization for many years. The shippers went with Central Shipping, but the women did not. . . . Robert Kinkle, producer of "Old Rex," is in the city looking for a location for a new picture he is going to produce in northeast Texas. The picture has a tentative title, "Born Hunters." First shots were to be made at Lake Texhoma. . . . Paul Back, manager, Buena Vista exchange in New Orleans, was a recent visitor here at the local exchange. . . . The December issue of "Movie Guide" is now being distributed by Interstate Theatres in the Dallas area, and features current films as well as films on the future schedule.

## DENVER

Larry Starsmore, general manager, Westland Theatres, headquartered in Colorado



Springs, was host at a meeting of 74 members of the motion picture industry to inaugurate a new concept in cooperation among those representing exhibition, distribution, advertising, service, and equipment. The movement is spearheaded by progressive members of the industry in this area with the idea of effecting greater cooperation. No suggestion was put forth to form a permanent organization, but rather to encourage a series of regular, but spontaneous, meetings to discuss matters affecting the area. Keynote speech was delivered by Dick O'Rear, president of Commonwealth Theatres of Kansas City, which company recently acquired many of the Gibraltar group of theatres in this trade area. . . . Bill Hastings, manager, RKO Orpheum here, has for the third year in succession won first award in his company's national showmanship contest. . . . Barry Lorie and Bob Litito have been head over heels in work with Mrs. Vera Cockrill getting "Mutiny on the Bounty" ready for Christmas opening at the Denham. . . . "West Side Story" had a successful popscale run of three weeks at the Paramount, according to reports from Tom Smiley of Wolfberg Theatres. It followed a 28 week hard ticket run at \$2.50 top. . . . Rocky Mountain News sponsored "Golden Wedding Party," an annual affair hosted by genial Ralph Batschlet, manager of the Fox Mayan here. It was another huge success as several score couples, married 50 years or more, were entertained at dinner and an evening of fun at one of the city's leading hotels.

## DES MOINES

A. H. Blank is serving as honorary chairman of the 13-county campaign conducted by the Tall Corn area council of Boy Scouts to raise approximately \$500,000 to expand camping facilities for the scouts. . . . Barney Brotman, Paradise, Moline, Ill., was in Des Moines for the annual Variety Club Christmas party. . . . L. C. West has resumed operation of the Strand, Mt. Vernon, Ia., after leasing it for a time. . . . Alan Blank, son of Myron Blank, head of Central States, has left San Francisco for a 15,000 mile trip in a Japanese land cruiser that will take him to 12 Latin and South American countries. Young Blank, 24, is with a California import firm, and the trip will enable him to make a sales survey for California industries.

## DETROIT

The environs of the Delthe were the scene of tragedy as the old year was about to depart and the new one to be ushered in. Frank Barnes, 23, working for a private detective agency the Delthe employs, ejected Roosevelt Butler, Jr., 17, from the house for creating a disturbance. A short time later, armed with a knife and accompanied by five other young hoodlums, he returned and they began throwing bottles. Barnes and two other detectives who happened to be there at the time, chased the youths, ordering them to halt. Instead, they ran down an alley next to the house. Barnes fired two shots in the air, and, when they continued to run, one shot in their general direction. Two did stop, were escorted back to the Delthe, where they were held for the police. The others apparently escaped. By the time police arrived, a passerby discovered Butler's body, shot in the back, dead in the alley. Barnes was held by police pending an investigation and a possible charge of manslaughter. . . . On the same day, Clark Theatre Service acquired two new buying and booking accounts. One was the giant



A scene from Warner Brothers' "Critic's Choice" starring Bob Hope and his favorite accomplice, Lucille Ball.

5,200 seater, the Fox in Detroit, the other the Yale, Yale, Mich., 400-seat emporium. Quipped owner William Clark, "We've got a new slogan now. 'We book 'em all, large and small!'"

In Flint, Mich., a riot took place outside the Michigan of sufficient severity to warrant closing the house. Four young men in their early twenties were arrested and three police officers injured. The trouble apparently has nothing to do with theatre operation, but a good many people were involved. The cause of the mele seemed to be a protest because entertainers at a school dance did not appear. Those thus angered demanded their money back, which was not forthcoming, and then in the freezing weather the brawl was touched off when it was discovered 28 overcoats were missing from the check room. . . . 1963 elections were held at headquarters of the Variety Club of Detroit, Tent 5, by its women's auxiliary. Barkerette officers will be Mrs. Woodrow R. Praught, president; Mrs. Jack Zide, first vice-president; Mrs. Arthur Herzog, Jr., second vice-president; Mrs. James F. Wood, treasurer; Mrs. William M. Clark, recording secretary; and Mrs. Irene Bien, corresponding secretary. Mrs. Alden W. Smith and Mrs. Lincoln Friend were elected to the board.

## HOUSTON

The Windsor Cinerama held its formal opening here with the showing of "The Wonderful World of the Brothers Grimm." It was the first major theatre to be opened here in the past 30 years. The theatre itself, which Charles Paine will run for the Jefferson Amusement Co., with headquarters in Beaumont, Tex., is a handsomely appointed edifice of some 1,200 seats in the Windsor Plaza Shopping Center. The Windsor has a semi-circular auditorium with excellent sightlines from any seat. The lobbies are enormous, ideal for loitering at intermissions. The theatre is also equipped with money-washers so that you get nice clean change. . . . Arthur Manson, campaign coordinator for "Barabbas," met here with the press and tv and radio representatives and managers of Houston and San Antonio show houses. . . . Al Zarzana, one of the partners of the Al-Ray Theatres Circuit, returned from a booking and buying trip at the Latin-American film exchanges in San Antonio. . . . "Manhunter" Captain Joe Salzman, former criminal investigator and still active in world-wide detective work, was seen in person at the Iris in conjunction with the showing of "True Gang Murders," real authentic pictures of real gang killings.

## JACKSONVILLE

Florida State Theatres' annual Yuletide smorgasbor luncheon was held in the Studio Theatre. Invited to the gala affair by Louis J. Finske, FST president, were the managers of all distribution offices, the FST home office and warehouse staffs, local FST theatre managers, and a number of special guests. Among the latter were Cameron Price, retired RKO executive from St. Augustine; Randy Berg, Foremost Dairies executive who donated ice cream desserts in the shape of Christmas trees; FST district supervisors Harry Botwick (Miami), Bob Harris (Tampa), Mark DuPree (Silver Springs), Robert Heekin (this city), and Jack Mahon (Weeki Wachee). LaMar Sarra, FST vice-president, enacted the role of Santa Claus in a humorous exchange of Christmas presents for everyone. Serving as hostesses were Anne Dillon, WOMPI president, and Mary Hart, WOMPI finance chairman. . . . A WOMPI Christmas party for retarded children and their parents in the Studio Theatre was the work of many hearts and many hands. Two hours of screen entertainment were provided by IATSE projectionists John Harvin and Bender A. "Dock" Cawthon. Mrs. Iva Lowe, WOMPI manager of the Empress, popped many kettles of hot popcorn, and a large group of WOMPI members assisted in passing out candy, cold drinks, and presents to the children. In addition to this party and one given for residents of the All Saints Home for the Aged, WOMPI provided Yule screen programs and popcorn for the unfortunate children detained in the city's Juvenile Shelter and for mental patients in the Northeast State Hospital at Macclenny. . . . Ed Chumley, former Paramount manager here, has taken over direction of the Islander Drive-In, Key West. . . . J. S. Carscallen, Skyway Drive-In, Tampa, vacationed in Canada prior to Christmas. His theatre, formerly booked by Exhibitors Service, is now being booked by Earl Turbyfill. . . . The new Star, Winter Park, was opened by John Goldsmith.

## MIAMI, FLA.

Lake Worth, Fla., city commissioners tossed the hot-potato issue of movie censorship to their legal department and directed their City Attorney to research local and state censorship laws to find out the extent of the city's control over showing of moving pictures. The Lake Worth Ministers' Association wrote the commission a letter "gripping" about the film fare at the Capri Art, saying too many of the pictures "excite the imagination," although the theatre contends persons under 18 are not admitted to its "nudie" showings. . . . C. D. Crawford has been appointed executive assistant to Curtis Miller, vice-president and supervisor of Claughton Theatres, by Lillian Claughton, head of the chain. Crawford comes to Claughton with 20 years experience in the field. He was formerly vice-president, general manager, and part owner of C & P Amusement Company, Beckley, W. Va. His father was a pioneer in the movie business, entering it in the nickelodeon days, and Crawford followed in his footsteps, working in his father's theatres at an early age and learning every phase of operation on his way up. . . . The rapid population growth of Hialeah was the factor which influenced Lillian Claughton to embark on an expensive remodeling of the long-closed Hialeah, downtown Hialeah, according to an announcement from the circuit head. "Since in the past year our Circle and others in this area have become first-run theatres, I felt there was a definite need in this community for a mod-



erately-priced, double feature theatre with frequent program changes," stated Mrs. Claughton. At one time, the theatre was the only one in the area. After the end of World War II, a number of new theatres were built, including Claughton's Circle in adjacent Miami Springs, and the Hialeah became unprofitable and was forced to close. Now, re-seated, air conditioned, and equipped with modern projection equipment, including a giant curved screen and other wide-screen innovations, it will be managed by Oscar Jaime, formerly assistant, Trail. Mrs. Claughton also announced the purchase of the North Miami, to be reopened in January. Extensive remodelling is also planned for the 550-seat house in the community of North Miami.

## MEMPHIS

Re-releases were prominent here for the pre-Christmas season. Strand had "White Christmas" and two old Bob Hope films were shown at Loew's State. "Search for Paradise" showed at Loew's Palace until the non-Cinema "Jumbo" replaced it on Christmas Day. . . . Perry McGown has begun operation of Joy, Pontotoc, Miss. . . . In Kentucky, Malco Theatres has closed Cardinal Drive-In, Mayfield. . . . Starlite Drive-In, Henderson, Ky., has closed, as has Balco, La Center, Ky., operated by J. N. Holland. . . . Better Film Council selected "Gypsy" as the best adult Movie-of-the-Month, and "In Search of the Castaways" as the best family Movie-of-the-Month. . . . Peggy Hogan, Exhibitors Service, and Betty Joy Murphree, Allied Artists, were in charge of the WOMPI Christmas party at the Variety Club. . . . Plaza Theatre gave its annual Toys for Tots Theatre Party. Admission was a new toy, and the toys were given to needy children. . . . Rotus Harvey, chief barker of the International Variety Clubs was in Memphis for a seminar with chief barkers of nine chapters. Harvey told Richard Lightman, Malco Theatres, head of the local tent: "The mounting professionalism of charity organizations is alarming. The cost of raising charity funds has become ridiculous." He predicted that some states are going to pass laws that will curtail a lot of activities conducted in the name of charity. Harvey praised the local Variety's heart research clinic which is operated under the auspices of the University of Tennessee Medical School. . . . Arkansas closings include Starlite Drive-In, Gassville; Jacksonville Drive-In, Jacksonville; White River Drive-In, Batesville, operated by Bert English; Monticello Drive-In, Monticello, operated by Jake Ryburn; Pines Theatre, Pine Bluff, operated by Charles R. Bonner; and Ozark Drive-In, Harrison, operated by Bill Coker. . . . In Missouri, Tommies Drive-In, Kennett, has closed. . . . R. X. Williams closed Lyric, Oxford, during the Christmas holidays at the University of Mississippi. He reopened on Jan. 2. . . . Mavon, Pickins, Miss., is on an irregular operating schedule because of weather conditions. . . . Royal Drive-In, West Point, Miss., has closed. . . . In Tennessee, Rutherford, Rutherford, has closed for an indefinite period, and Raco Drive-In, Covington, has closed. . . . Mrs. Beth Marsh, a tv personality, and Ward Sheffe, life insurance salesman, have been appointed to the seven-member Memphis censor board by Mayor Henry Loeb. They replaced Eugene Bearman, attorney, and Mrs. W. J. Wilder, Jr., who resigned. . . . William Shapiro, owner of Airways Theatre, and the Airways Optimist Club staged a Christmas party for 300 boys and girls at the theatre.



Embassy Pictures will present "Aphrodite, Goddess Of Love," starring Isabel Corey and Antonio De Teffe.

## NEW HAVEN

Oscar Combs, Lockwood and Gordon's Plaza, Windsor, has sold the Windsor Exchange Club on sponsorship of five Saturday Young People's Film Programs, charging \$1.50 for series ticket. Proceeds will go to the high school scholarship fund. Series started Jan. 5. . . . Perakos Theatres' Elm and Eastwood here and Palace, New Britain, report fine response to reduced matinee admission by elder citizens. . . . Peter A. LeRoy, 65, owner of the 900-car capacity Blue Hills Drive-In, died at St. Francis Hospital. Survivors include his son, Milton, general manager of the drive-in and also supervisor of the LeRoy Restaurant. The LeRays built the drive-in a decade ago, Mickey Daly, industry pioneer, serving as film buying consultant. . . . The Shubert Theatre and adjacent Taft and Adams Hotels, New Haven, have been sold by the Lebis Hotel Management Corporation to New York's Sylvan Lawrence Realty Corporation for \$2.3 million. The Shubert, a pre-Broadway try-out theatre, is presently under 20-year lease to Maurice Bailey, who operates the first-run Whalley and the subsequent-run Westville and Whitney, all in New Haven. . . . Newest attraction at the Sal Adorno Jr.-owned Middletown Drive-In, Middletown, is a bit of Middletown's past; the former Municipal Building drinking fountain, a gift to the city in 1909 from the Women's Christian Temperance Union, has found a new home just north of the theatre's entrance. . . . Al Swett, Stanley Warner zone advertising-publicity director, conducted a "Toys for Tots" performance at the zone flagship, the Roger Sherman, New Haven, offering free admission to youngsters bringing toys to be subsequently distributed to less-fortunate boys and girls. . . . Subscription tv, at last reports hovering around the 2,000-decoder-distributed figure, is expanding into adjacent Massachusetts. WHCT-TV, home base for the RKO General-Zenith Radio \$10 million over-the-air subscription tv experiment, first of its kind in America, has started to service homes in Longmeadow and East Longmeadow, Mass., some 25 miles north, and it is believed that much larger Springfield, Mass., is to be serviced shortly also. The move marks first time that WHCT-TV has gone beyond the immediate Hartford metropolitan area since starting operations last June 29. . . . New England Theatres, Inc. (AB-PT) reopened the Paramount, New Haven, and Capitol, Worcester, Christmas Day, following month-long remodeling activity in both first-runs. . . . In Worcester, Mass., Edward Redstone, rebuilding a theatre on the Park Theatre site, to be known as Cinema One, has postponed the premiere opening to Feb. 1 because of construction delays. The completed project will cost an estimated

\$200,000. John Powe, formerly assistant to Samuel E. Goldstein, president of Western Massachusetts Theatres, Inc., has been named resident manager.

## NEW ORLEANS

Mrs. Henry Lazarus, head of Lazarus Theatres, and friends left for two weeks of holiday fun in Hot Springs, Ark. . . . Mr. and Mrs. L. C. Montgomery entertained staffers of the Joy Theatre at a Christmas party after show time. The party featured a buffet supper, carol singing, a visit from Santa Claus, and Christmas sketches. The affair was held on the mezzanine floor, which was gaily decorated with seasonal sprays. . . . Mrs. E. H. Harson shuttered the Nila, New Iberia, La. The closing followed on the heels of the darkening of the Dixie, Loreauville, La., which Mrs. Harson also operated. . . . Joe Johnson, Martin Theatres booker, returned to home base in Atlanta, after a two day booking round. . . . Frank Smith, Grand Isle, Grand Isle, La., and Lew Andrews, Buck, Biloxi, Miss., appeared to spread Christmas cheer among exchange personnel. . . . Mrs. Kay Lazaro, former exhibitors Cooperative Services secretary, resigned to remain at home to await the stork. Mrs. Maxine Bevelo has taken over temporarily. . . . Fred Ripplingale, MGM office manager, is in Baptist Hospital, recovering nicely from surgery. . . . Former Masterpiece staffer Alberta Schindler, Sister Mary Loyola in religious life, is recovering from goiter surgery at Mercy Hospital, where she is a student nurse. . . . Billy Briant, 20th-Fox branch manager, and staffers pitched a goodbye party for the shipping and inspection group on the eve of the transfer of the exchanges "backroom" activities to Film Inspection Services. Each of the staffers, many with long years of service with 20th-Fox, was given a gold pin or cuff links, engraved with their initials, as a token of service. The girls (Ethel Holton, Gertrude Ferguson, and Eva Vignollas) resigned, while the male shipping clerks were transferred in the move. . . . James Prichard, Allied Artists division manager home based in Dallas, accompanied manager Ben Jordan on his return trek here after a regional sales meeting. . . . A. L. Lloyd Royal, Sr., circuit owner-operator, of Meridian, Miss., was selected by the Meridian Chapter of the National Secretaries Association as "Boss of the Year."

## PHILADELPHIA

Atlantic City's Harry Waxmann celebrated his 65th birthday at year's end. . . . Nathan Milgram Services are now buying and booking for the Dante, Philadelphia; the Capitol, Shamokin, Pa., and the Parkside, Camden, N. J. . . . Harold L. Brason has been named manager, Trans-Lux, succeeding King Brown, who is going to the Trans-Lux Krim, Detroit. . . . Frank Gorman, Benny (American Film) Harris' C.P.A. son-in-law, underwent an eye operation at Boston General Hospital.

## PORTLAND

Eric Soundholm, Broadway, launched Warner Brothers' "Gypsy" here by dressing the theatre and usherettes a la vaudeville. Old signs, an asbestos screen with yesteryear's technique of advertising, and show girl attire for feminine staff members greeted patrons on opening day. . . . Stan Smith at the Irvington, suburban house adjacent to the \$30 million Lloyd Shopping Center, has an exclusive run on "West Side Story," which



opened to near capacity. . . . Helen Hayes and Maurice Evans opened on the Paramount stage here for a one-nighter, followed at The Auditorium by "Mary, Mary," starring Jeffrey Lynn.

## ST. LOUIS

Three St. Louis theatres planned special New Year's Eve programs. The Loew's State and Mid-City scheduled "Taras Bulba" for the big evening, and the St. Louis set a special pre-release showing of "Who's Got the

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Action?" . . . The Row had a hugely successful party on Dec. 27 at 3355 Lindell Blvd., with people from all over the Row joining in one shindig. . . . Jack Fitch reopened the Ozark, suburban Webster Groves, on Christmas Day. It had been closed since early December for remodeling and redecorating which included a new screen, new seats, and painting. The DeLuxe, East St. Louis, was closed Dec. 19-22 for redecoration. . . . Tony Peluso, manager, Fox, was interviewed over Harry Fender's music-interview program from the Hotel Chase, and reported excellent holiday season business for "Gypsy." The Fox also is featuring Metropolitan Opera soprano Mariquita Moll in person, along with veteran organist Stan Kann. . . . The Bettendorf-Rapp super market in suburban University City is offering free tickets to the nearby Beverly for a special two-hour children's laugh matinee every Saturday. . . . Myles Standish, long-time movie and theatre critic of the Post-Dispatch, made his annual "Ten Best" selections in the year-end edition of the newspaper. He said he based his choices on the films that made the most indelible impression on him, and "West Side Story" topped his list. Others in the select list, according to Standish, were "Judgment at Nuremberg," "The Longest Day," "The Manchurian Candidate," "Mutiny on the Bounty," "The Children's Hour," "The Innocents," "Lover Come Back," "The Music Man," "Advise and Consent." . . . Hostesses have been selected to serve at the two-day showing of "Breast Self-Examination" and "Time and Two Women," cancer preventive films scheduled to be shown at 17 area theatres Jan. 16-17. Owners, exhibitors and staffs have also volunteered their time for the showings, which are with the cooperation of the St. Louis Globe-Democrat.

## SAN ANTONIO

The Woodlawn has made arrangements with several stores here to sell tickets to "The Longest Day" now showing at this suburban house and charge the tickets to the customer's charge account. Included among the stores are Montgomery Ward, Shaw's, Satel's, Village Casuals, San Antonio Trunk Co., Sommers Drug Store in the Wonderland Shopping Village. . . . H. E. B. Food Stores made available at their check-out counters special "Funny Money" discount coupons good for the entire family to see Jerry Lewis in "It's Only Money," at the downtown Texas. . . . The Handy Andy Supermarkets had discount coupons good for kiddies to save money at the attraction at the Laurel, Walt Disney's "In Search of the Castaways." . . . The Cinema Arts Theatres presented the December issue of Movie Guide. . . . Sam Kellog has taken over the operation of the Surf Drive-In and the Palm Drive-In, Corpus Christi, Tex. . . . Vern Watson is the new owner and manager of the Uptown, Grand Prairie, Tex. Prior to his purchase of the Uptown, Watson had been associated with Lee-Kay Enterprises. The now owner has placed into effect a new policy of showing only pictures given an A-1 rating by the Legion of Decency and provides free coffee for adult patrons every week night. He has also started a series of kiddie shows. Active in local civic affairs, Watson is president of the Junior Chamber of Commerce and a director of the Chamber of Commerce. He is also serving on the city planning and zoning commission. . . . Funeral services were held for Mrs. Marthe McSpadden, owner, Grand, Electra, Tex., who died after a brief illness. Mrs. McSpadden had been in the theatre business nearly 40 years. Survivors include a son and a sister. . . . Ben Whitaker has been named manager, suburban Esquire, Amarillo, Tex. He replaces Brad Rushing, recently promoted to the post of city manager for the Interstate Theatres in Corsicana, Tex. Whitaker has moved to Amarillo from Wichita Falls, Tex., where he was assistant manager of the Wichita and State.

Tommy Amburn, manager, Palo Duro Drive-In, has been transferred to the Twin Drive-In, replacing Kenneth Lane, who has also entered private industry. Dave Spencer has been named new manager of the Palo Duro. . . . Mr. and Mrs. Townsend have taken over the Palace, Canadian, Tex., from Frank McMordie. They plan to renovate the Palace prior to a formal reopening. The Townsends also have the Canadian Drive-In, which is now closed. . . . Chester Allen, manager, Sunset, Amarillo, Tex., is at home now after what appeared to be a series of heart attacks and is doing better. The Sunset has been closed for the season. . . . Clay Fluker, formerly of Corsicana, Tex., has been named city manager of the Harlingen, Tex., theatres of Texas Consolidated Theatres. Fluker succeeds Mike Gilbert, who recently accepted an appointment as postmaster of Harlingen. Fluker will be in charge of the Arcadia, Rialto, and Grande, Harlingen, and will supervise the Rio, Mercedes, Tex. He has been with the circuit for 25 years, the past six years as manager in Corsicana. Brad Rushing, Amarillo, Tex., has been named to succeed Fluker in Corsicana as city manager. He has been with the circuit for the past four years and more recently as manager, Esquire, Amarillo. The Varsity Drive-In showed four features at carload prices as a "Horror-thon"; and the Lakeland Drive-In offered four color features at 80 cents a carload.

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SECTION TWO JANUARY 9, 1963  
VOL. 69, No. 2

## AMERICAN-INT.

### Reptilicus

MELODRAMA  
81M.

American International  
(Color)  
(Made in Denmark)  
(Dubbed in English)

ESTIMATE: Fair monster entry.

CAST: Carl Ottosen, Ann Smyrner, Mimi Heinrich, Asbjorn Andersen, Marla Behrens, Bent Mejding, Poul Wildaker, Dirk Passer, Ole Wisborg. Produced and directed by Sidney Pink. A Cinemagic, Inc., production.

STORY: Danish mining engineers dig up the tail of a huge prehistoric monster and send it to a Copenhagen university where it is kept in a refrigerated room by professor Asbjorn Andersen, who soon learns that the creature can recreate itself from any of its parts. The beast grows so large that it is kept in a large tank where it continues to grow. Finally, it escapes. The Army discovers that it cannot be harmed by guns and cannon. A flame thrower forces it to flee into the ocean, where the Navy locates it and attacks with depth bombs. The professor and others decide the only way to kill Reptilicus is by a deadly narcotic. This is done by firing a rocket into its mouth. However, one of its feet blown off by a depth bomb is seen floating in the ocean, alive and growing.

X-RAY: This science-fiction thriller offers little that is new in the monster line. Made in Denmark with a Danish cast, the settings are interesting, although the monster is less terrifying than in other subjects of its ilk. Without a doubt, the Japanese are past masters at creating miniatures, and their monster films showing panic and destruction of cities are far superior to this. The unknown cast do their stuff acceptably. The dubbing is a satisfactory job. There is plenty of action and this should do okay on the duallers and in exploitation spots. Sid Pink also takes credit for the original story.

AD LINES: "Invincible . . . Indestructible! The Beast Born 50 Million Years Out Of Time!"; "Civilization Riots With Fear; A Mighty City Trampled To Destruction!"

## COLUMBIA

### Diamond Head

DRAMA  
107M.

Columbia  
(Panavision)  
(Eastman Color)  
(Filmed in Hawaii)

ESTIMATE: Lush settings, names boost drama's appeal.

CAST: Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen, James Darren, Aline MacMahon, Elizabeth Allen, Vaughn Taylor, Marc Marno, Philip Ahn, Harold Fong, Edward Mallory, Lou Gonsalves,

Frank Morris, Clarence Kim, Jack Matsumoto, Yankee Chang, Kam Fong Chun, Leo Ezell, Al Lebus, R. Ramos. Produced by Jerry Bresler; directed by Guy Green.

STORY: Charlton Heston heads a vast Hawaiian estate, and wields great power over his area. He is persuaded to run for the Senate, but sister Yvette Mimieux returns home from college on the mainland with the announcement that she plans to marry Hawaiian James Darren. Heston is against the marriage, vowing that no half-breed will ever inherit his empire. Mimieux defies Heston, who seeks comfort in the arms of his Hawaiian mistress, France Nuyen. She tells him she is carrying his child, but he refuses to accept it. She won't have an abortion. Nuyen's bitter brother attacks Heston at the party announcing Mimieux' engagement, and Darren is stabbed to death in the struggle. Heston is absolved of blame, but he is now a political liability. Mimieux flees to Honolulu to drink away her misery, but is found there by Dr. George Chakiris, Darren's half brother. They find they are in love, but Chakiris refuses to marry her until she resolves the twisted feelings she has for Heston. Nuyen has her baby but dies in the process, and Heston's life is crumbling about him. Mimieux returns to his home, but Chakiris comes for her. Heston finally renounces his shadowy claim on his sister's life, and she and Chakiris leave with Heston's son, whom he has refused to accept. Heston realizes all he has lost and goes to reclaim his son, who will one day inherit his fortune.

X-RAY: Lush Hawaiian settings and a cast with potent name appeal for audiences young and old combine to give this drama an excellent chance to ride into commercial success. Discriminating filmgoers will find the drama a bit too close to soap-opera and some of the characters and situations unreal, but that shouldn't hurt its chances with the mass market. They should respond well to the lush production, and women in particular will go for the story which deals with tangled loves, strange relationships, and the color problem in modern Hawaii. Interest in our new and beautiful state runs high, and this will be another potent selling factor. Heston, in one of his rare modern dress appearances, delivers a strong performance in the pivotal role. Mimieux is an excellent young actress, and the younger gals have George Chakiris and James Darren to delight them. The men will enjoy looking at the very beautiful France Nuyen. That adds up to quite a package commercially. It's a shame the story doesn't measure up as well as it might have. The screenplay is by Marguerite Roberts, based on the novel by Peter Gilman.

TIP ON BIDDING: Better program rates.

AD LINES: "The Giant Story Of Modern Hawaii"; "He Was King . . . The Island Titan Who Drew The Line—And Dared His Sister's Lovers To Cross It"; "A Story Of Strange Loves And Twisted Desires . . . Set Against The Lush Beauty Of Modern Hawaii."

Complete back sections of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

## EMBASSY

### Night Is My Future

DRAMA  
87M.

Embassy  
(Swedish-made)  
(English titles)

ESTIMATE: Interesting import.

CAST: Mai Zetterling, Birger Malmsten, Olof Winnerstrand, Naima Wilstrand, Hilda Borgstrom, Douglas Hage, Gunnar Bjornstrand. Directed by Ingmar Bergman; produced by Lorens Marmstedt.

STORY: Birger Malmsten, completing his military service, is wounded on the firing range while trying to rescue a puppy. He emerges from the hospital blind. He tries to adapt to his condition without seeking pity, and he is aided by Mai Zetterling, who becomes a maid in the home where he stays when his parents die. He continues to study his piano music as well, and the feeling between himself and Zetterling are more than casual, though never expressed. He fails to gain entry into the Music Academy and winds up taking a job playing in a restaurant. He is disillusioned by the crooked owner, by a neurotic violinist who accompanies him, and by a thieving young man who was supposed to help him get dressed and who took much of his money. He gets a job in an institution for the blind, and he also gets to meet Zetterling again. She is now a student at the university with a more or less steady boy friend. Their feelings are aroused again, but he despairs that his condition will be a handicap. He is almost killed by a train. Zetterling finds him, convinces him that she loves him, and despite opposition they get married, ready to face life and the future together.

X-RAY: One of Ingmar Bergman's less tragic entries, this tale of a young man blinded in the flower of his youth and how he meets life and love head on is interesting and absorbing for the most part. It could do okay in the art and specialty spots where some patrons and followers of Bergman may be surprised by the happy and upbeat ending. His cast is efficient, and the direction and production are impressive. The screenplay by Bergman is based on the novel by Dagmar Edquist.

AD LINES: "Another Cinematic Triumph By Ingmar Bergman"; "Music Pierces The Darkness Of Night."

## MGM

### Arturo's Island

DRAMA  
90M.

MGM  
(Italian-made)  
(English-titles)

ESTIMATE: Interesting import for the art spots.



**CAST:** Reginald Kernan, Key Meersman, Vanni De Maigret, Luigi Giuliani, Gabriella Giorgielli. Produced by Carlo Ponti; directed by Damiano Damiani.

**STORY:** Sixteen-year-old Vanni De Maigret knows little of the world beyond his home island in the Bay of Naples, where he has lived on and off with his father, Reginald Kernan. The latter is away much of the time satisfying his lust to wander, and the youngster has more or less brought himself up, his mother having died giving birth to him. One day his father returns with a bride, 17-year-old Key Meersman. At first, Maigret is jealous, but they become good friends. Kernan takes off on another trip and as the months pass, Meersman gives birth to a son. By this time Maigret is in love with her. He is sidetracked by a temptress on the island whose husband is away in Australia, but not for long. Kernan returns one day on the same boat that is bringing prisoner Luigi Giuliani to the jail on the island, and it is obvious that there is a relationship between the pair. Kernan arranges for the escape of Giuliani, and the latter informs Maigret that he and his "pretty boy" father are leaving together. The boy tries to hurt him but is beaten, whereupon there is a fight between the two men. Kernan remains behind as Giuliani leaves alone. Meersman hints that it is time that Maigret left the island to face the world, and he does.

**X-RAY:** Here is a sensitive look at a boy who becomes a man after involvements, hardships, and disillusionment. The story is made believable by the fine performance of the lad, Vanni De Maigret, who makes his feelings known easily, even with the language barrier. The others offer good support, and the direction and production are in the capable category. It should find satisfactory reaction in the art spots. The screenplay is based on a novel by Elsa Morante.

**AD LINES:** "A Boy Becomes A Man After He Meets Two Women"; "He Learned About Love The Hard Way."

## The Password Is Courage

COMEDY DRAMA  
116M.

MGM  
(English-made)

**ESTIMATE:** Exciting, well-made POW comedy drama.

**CAST:** Dirk Bogarde, Marie Perschy, Alfred Lynch, Nigel Stock, Reginald Beckwith, Richard Marner, George Mikell, Bernard Archer, Olav Pooley, Margaret Whiting. An Andrew and Virginia Stone production directed by Andrew L. Stone.

**STORY:** Taken prisoner, Dirk Bogarde sets about causing his captors the maximum trouble and organizing a mass escape. In transit, he succeeds in throwing burning staw faggots into a passing ammunition train and blowing it sky high. As a reprisal, all POWs have their hands tied behind their backs. He arranges for them all to form a continuous line for the latrines. Soon the guards tire of tying and untying the wrists. He plans a tunnel escape, and to get certain concessions for his cause, he offers the Germans phony security information. At the timber yard, he fixes a fire and frames an officer for smoking in a restricted area, blackmailing him into allowing him to leave camp unescorted. He makes contact with Maria Perschy of the Polish underground, who gets him the maps, tickets, etc., required for the escape. Transferred to a railway works, the POWs tamper with couplings and cause a spectacular train wreck. The mass escape works. Maria sees him on the express and they plan to meet after the war. To cover her, he causes a diversion and is captured. Ultimately, he and his pal escape through the retreating Germans to the allied lines on a fire appliance.

**X-RAY:** Based on the true life adventures of Charlie Coward, a POW who dedicated himself to tormenting his captors, Andrew

and Virginia Stone have played it for laughs, but suspense and excitement are never far away. To the conventional ingredients for a POW film, much is added. A freight train is burnt and another wrecked spectacularly without the use of models. A timber yard fire provides further diversion. On the long side, it would be improved with pruning in places, but a good pace is maintained. It adds up to an excellent programmer. Dirk Bogarde makes a likeable, cheeky hero and has an admirable aide in Alfred Lynch. Maria Perschy in her first English speaking role is an attractive underground worker. Shot entirely on location, production values are excellent. Based on the biography of Charles Coward by John Castle the script was written by Andrew Stone.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "Coward By Name—Hero By Nature"; "Meet The POW They Wanted To Lose."

## 20TH-FOX

### The Firebrand

WESTERN  
63M.

20th-Fox  
(CinemaScope)

**ESTIMATE:** Okay western.

**CAST:** Kent Taylor, Lisa Montell, Valentin De Vargas, Joe Raciti, Chubby Johnson, Barbara Mansell, Allen Jaffe, Troy Melton, Fred Krone, Sid Haig, Felix Locher, Jerry Summers. Produced and directed by Maury Dexter; an Associated Producers, Inc., production.

**STORY:** Allen Jaffe and Jerry Summers, members of Valentin De Vargas' Mexican outlaw band, have a knife fight, and Summers, brother of De Vargas' sweetheart, Lisa Montell, is stabbed. Fearing De Vargas' vengeance, Jaffe flees before De Vargas returns with Joe Raciti, his lieutenant. They have captured elderly sour-dough prospector Chubby Johnson. Johnson treats Summers' wound, and while he is recuperating, De Vargas and his band hold up a gold train which California Rangers led by Kent Taylor were supposedly guarding. De Vargas frees Johnson when Summers recovers, and goes to visit Montell, who lives nearby. Jaffe informs Taylor that Johnson, who has just come to town, knows De Vargas' hideout. Jaffe is given the safety of a jail cell for himself, while Johnson is forced to lead the rangers to the camp. Although De Vargas and Raciti are absent, Taylor's men attack the camp and slaughter several of the surprised men, including Summers. Taylor cuts off Summers' head and one of the fingers of another outlaw to serve as "evidence" that the two leaders were captured; and these gruesome bits of "proof" are put on exhibition in the town saloon. De Vargas goes berserk when he sees the head of his friend. He is arrested and thrown in the same cell as Jaffe by deputies who do not know his identity. De Vargas kills Jaffe in a knife fight, and is later released by the deputies, who are still ignorant of his identity. De Vargas and his men set out for Mexico, pursued by Taylor's men. After a brief skirmish, Taylor's rangers are defeated and De Vargas and his band ride for Mexico.

**X-RAY:** This action-packed western written by Harry Spalding and said to be based on the exploits of Joaquin Murieta, famed outlaw hero of California gold rush days, can boast above average performances by the entire cast, with newcomer Valentin De Vargas outstanding. Production, direction, and other technical credits are also okay, and this shapes up as a satisfactory addition to the program or as a different type western.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Branded A Renegade; Wanted As An Outlaw—His Rebel Cry Of 'Gringo' Set Off A Torch Of Terror Across The Godless Wilderness Of Old California"; "Rebel Outlaw Of Old California!"

## UNITED ARTISTS

### Mighty Ursus

MELODRAMA  
92M.

United Artists  
(Eastman Color)  
(Made in Italy and Spain)

**ESTIMATE:** Ancient legend is a fair thriller.

**CAST:** Ed Fury, Cristina Gajoni, Moira Orfei, Mario Scaccia, Mary Marlon, Luis Prendes. Directed by Carlo Campogalliani.

**STORY:** Ed Fury (Ursus), returning from the wars, learns that his fiancée, Attea, has been kidnapped and taken to a distant and mysterious island ruled by a pagan goddess. He learns that Doreide, blind slave girl shepherdess, is the only one who knows Attea's whereabouts, and she agrees to accompany him. Setas, one of Attea's prime ministers, learns Fury plans to rescue Attea, and sets a series of obstacles and traps in his path. Fury evades all of the pitfalls, but during the long journey, Doreide falls in love with him. Meanwhile, Attea has become queen of the island and has become evil, leading orgiastic and bloody sacrificial rites. Fury and Doreide are captured, with Fury repelling the advances of Attea as she tries to seduce him. In anger, she sentences them to death. In the arena, Fury is chained and is to be gored to death by the sacred bull. He breaks his chains, saves Doreide, and kills the bull. The slaves revolt, killing Attea and the evil priests. Doreide gets her sight back, and she and Fury realize they are in love.

**X-RAY:** This Italian-made legend is a fair thriller, with Ed Fury doing the Steve Reeves strong-man stuff, including the featured stunt of wrestling with a huge, ferocious bull. The blind shepherdess and the wicked queen also do their stuff. The color photography is pretty dark; dubbing is a fair enough job; and this will fill out as a dualler on the program. Another foreign spectacle, this has exploitation possibilities.

**AD LINES:** "The Fantastic Adventures And Flaming Loves Of The World's Mightiest Mortal"; "Towers Over The World Of Spectacle Like A Colossus!"

## UNIVERSAL

### Mystery Submarine

MELODRAMA  
90M.

Universal  
(English-made)

**ESTIMATE:** Okay program entry.

**CAST:** Edward Judd, James Robertson Justice, Laurence Payne, Joachim Fuchsberger, Arthur O'Sullivan, Albert Lieven, Robert Flemmyng, Richard Carpenter, Richard Thorp, Jeremy Hawk, Robert Brown, Frederick Jaeger, George Mikell. Produced by Bertram Oster; directed by C. M. Pennington Richards.

**STORY:** When a Nazi submarine is captured intact because a gas leak has killed the crew, her papers show that she was to join a submarine pack to attack a vital convoy. Admiral James Robertson Justice decides that the sub will carry out its rendezvous but with a British crew aboard, skippered by Edward Judd. They barely arrive in time after a number of equipment failures and other mishaps. They radio the position to waiting British destroyers and even sink one of the subs, but then they are in danger of annihilation by one of their own destroyers whose radio is not operating. They are forced to the surface to abandon the vessel. The destroyer picks up the survivors, and the captain and his men are shocked by the "prisoners" they have taken.

**X-RAY:** There is some suspense and some action to be found here, as well as average performances, fair direction, and okay production. It is slated for a supporting role on



the program, with James Robertson Justice in a bit part probably the best known in the cast here. The screenplay is by Hugh Woodhouse, Bertram Ostrer, and Jon Manchip White, based on a play by the latter.

AD LINES: "Killer Submarines In Action"; "A Captured U Boat Is Turned Into A Mysterious Killer Against The Nazis."

## MISCELLANEOUS

### David And Lisa

DRAMA  
94M.

Continental

ESTIMATE: Quality drama regarding mentally disturbed children.

CAST: Keir Dullea, Janet Margolin, Howard Da Silva, Neva Patterson, Clifton James, Richard MacMurray, Nancy Nutter, Mathew Anden, Coni Hudak, Jamie Sanchez. Produced by Paul M. Heller; associate producer, Vision Associates, Inc.; directed by Frank Perry.

STORY: Teen-aged and emotionally disturbed Keir Dullea is placed in a special school by his well-to-do parents, who hope he will improve under the guidance of psychiatrist Howard Da Silva. Among the others in attendance is young Janet Margolin, a problem of divided personalities, who becomes friendly with Dullea in her rhyming fashion when he understands her. Dullea has a phobia about being touched by others, fearing that the contact will bring death. At the outset, he has little to do with the other students or with Da Silva, rebuffing the latter with terms and procedures gathered from other sessions with other psychiatrists. Da Silva doesn't push and the pair develop a relationship of sorts that improves with time. Dullea even becomes a bit friendly towards the other students as well. A visit to the school by his mother, Neva Patterson, results in his being taken from the school because she doesn't care for some of the students. After a miserable time at home, Dullea runs away, returning to the school. His parents allow him to remain, and he continues to improve under Da Silva's guidance. Margolin has a quarrel with him and runs away. After a futile all-night search, Dullea remembers how affected she was with a visit to a museum in the city. It's there that they find her alone on the deserted steps. Dullea goes to get her, and with obvious great sacrifice extends his hand to her. She takes it and they prepare to go home hand-in-hand with Da Silva.

X-RAY: Here is an excursion into the realm of emotionally and mentally disturbed teen-agers which dwells on two cases in particular, the problems encountered by the boy and girl, attempts at solution, the setbacks, and the progress that is made. The differences between the normal and the near-normal seem almost insurmountable, but as the film reaches its climax and conclusion, there is hope nurtured by patience and reached by ability. Some who view this film may not consider it entertainment in the accepted sense of the word; others will find it engrossing, inspiring, and highly satisfactory. At any rate, it is presumably properly headed for the art and specialty spots, and perhaps even in other situations if it garners enough attention and praise. The cast is convincing, with Dullea, Margolin, and Da Silva most professional from a clinical and acting viewpoint. There is much merit in the direction and modestly budgeted production. The screenplay is by Eleanor Perry based on a book by Theodore Issac Rubin, M.D.

AD LINES: "An Unusual Adventure In Dramatics"; "The Story About A Pair Of 'Different' Teen-agers That Has Everyone Talking."

### The Great Chase

COMPILATION  
77M.

Continental

ESTIMATE: Compilation is good bet for program.

CAST: Buster Keaton, Douglas Fairbanks, Sr., William S. Hart, Lillian Gish, Pearl White, Richard Barthelmess, Noah Beery, Ruth Roland, Jetta Goudal, Rod La Roque, Marion Mack. Produced by Harvey Cort; narrated by Frank Gallop.

STORY: The chase in the movies is traced from its start in "The Great Train Robbery" in 1903, which became the model for others to follow. This is followed by "Desperate Encounter," Edwin S. Porter's 1905 film using cops and robbers on the New York streets. "A Girl And Her Trust" by D. W. Griffith, starring Dorothy Bernard, follows, with Bernard resisting attempts of crooks to rob a railroad station. Richard Barthelmess chases Lillian Gish on treacherous ice floes trying to reach her before she goes over a waterfall, and he succeeds in getting her in the nick of time in "Way Down East." Cecil B. DeMille's "The Coming of Amos" features Jetta Goudal, Noah Beery, and Rod La Roque. Douglas Fairbanks, Sr., shows some of his fabulous chases from "The Mark of Zorro," as do Pearl White and Ruth Roland in footage from some of their serials. Adventure thrills in the Amazon country are seen in "Jungle Treasure" with an unnamed actor. William S. Hart is seen in some chase scenes from "Tumbleweed," and the last sequence is devoted to "The General," starring Buster Keaton, which takes place during the Civil War.

X-RAY: There are thrills, chills, and comedy from the silent films of decades past, with some of the best known stars of the period showing that the chase was the thing. It moves fast, holds the interest of viewers, and should make up well as a fine program offering. Smart editing and a good and detailed narration by announcer Frank Gallop makes the package highly palatable. It was written by Harvey Cort, Paul Killiam, and Saul J. Turell.

AD LINES: "Fun For All The Family"; "A Thousand Thrills From Some Of The Greatest Films Of The Past."

### Mr. Peter's Pets

NOVELTY  
75M.

Sonney Amusement Ent.

ESTIMATE: Fair nudie for spots that can exploit it.

CAST: Alfred Hopson, no other credits available.

STORY: A pet shop owner purchases a book from an East Indian faker which gives him the formula for an elixer supposedly good for animals. He drinks some of this himself and it changes him into various pets purchased by gorgeous models, such as a duck, a turtle, a kitten etc. The girls take him in the guise of their pets bathing with them; and he enjoys the sights no end.

X-RAY: This nudie opus with a gimmick serves its purpose as displaying the breasts of the models, etc. and as such will satisfy in houses that can play it. In color, this was evidently shot silent, with a gagged up sound track not affording much aid. It is not particularly funny, nor in good taste; but the anatomical studies are, of course, the main attraction.

AD LINES: "Featuring The Worlds Most Beautiful Models"; "A New Nudie Cutie—Saucy, Spicy And Sensuous."

### No Exit

DRAMA  
85M.

Zenith International  
(Made in Argentina)

ESTIMATE: Off-beat drama has interest for art house circles.

CAST: Viveca Lindfors, Rita Gam, Morgan Sterne, Ben Piazza, Susana Mayo, Orlando Sacha, Manuel Roson. Directed by Tad Danielewski; produced by Fernando Ayala and Hector Olivera.

STORY: Three people die and come to Hell to spend their eternity, this being a room from which there is no exit. First to arrive is Morgan Sterne, a journalist who proclaims his own heroism and high standards of morality; Viveca Lindfors, a lesbian, who seduces a young wife and then drives her

to suicide; and Rita Gam, a society matron with a touch of nymphomania, who marries for money with an older man, has a child, and kills it, which causes her husband to kill himself. Each is forced to reveal the truth. Gam makes a play for Sterne, while Lindfors wants Gam for herself, but there is no solution. They finally realize that they are stuck with each other in the confines of the room, and perhaps they will make the best of it.

X-RAY: Here is a real weird entry that must find its audience in the sophisticated attendees of the art house set, especially as some of the dialogue and situations are quite adult in their presentation. The film is repelling, yet it also is intriguing as audiences will undoubtedly find if they have seen the play on which it is based. It has many shocking aspects, and its best area of presentation must be the art houses. The cast is quite good; the direction is fine; and the production values are good. The screenplay is by George Tabori, based on the play by Jean-Paul Sartre.

AD LINES: "One Of The Most Unusual Films In Many A Year"; "A Shocking Drama For Adults Only."

## FOREIGN

### Candide

COMEDY  
90M.

Pathe Cinema Corp.  
(French-made)  
(English titles)

ESTIMATE: Interesting satire for art spots.

CAST: Jean-Pierre Cassel, Dahlia Lavi, Pierre Brasseur, Nadia Gray, Michel Simon, Jean Richard, Louis de Funes. Directed by Norbert Carbonnaux; produced by Clement Duhour.

STORY: Jean-Pierre Cassel has been educated and sponsored by tutor Pierre Brasseur, and when he comes to live in the home of a wealthy family, the daughter of which is Dahlia Lavi, he falls in love with her. When this condition is discovered, he is banished from the home. When war breaks out in 1939, he is sent to officers' training school through the friendly intervention of Michel Simon and Albert Simonin. He is captured by the Germans and imprisoned in a camp, escapes and makes his way to the Swiss border, only to be turned back because he has no funds. He escapes again, crosses the border in a German uniform, and joins the Swiss Red Cross. Making an inspection, he discovers Brasseur, who tells him Lavi has been violated by the enemy and her family killed. He gets him out in a plane that is shot down. They are captured and sentenced to be shot, but Cassel is saved by beautiful and mysterious Nadia Gray, who takes him to Lavi. They flee to South America, where Lavi is coveted by three governors, each of whom is killed via revolution. They are arrested by French police, who release them upon learning the war is over. Cassel is hailed as a hero, but Lavi is jailed as a collaborator. Cassel secures her release. His further adventures take him to Egypt, Indo China, Borneo, Russia, and the U. S. Eventually, he winds up home and married to Lavi, and they settle down on a farm.

X-RAY: This is a modernized version of the Voltaire classic that digs deep to ridicule and lampoon the morals, methods, and politics of the 20th century. What emerges is a frantic and occasionally funny film of an optimistic lout who encounters all kinds of adventures and mis-adventures, with everything allegedly happening for the best. It should amuse audiences who like their films with tongue in cheek humor, slapstick, a bit of a philosophical turn, which means that art house audiences could have a ball with the on-screen antics that are to be found here. The screenplay is by Norbert Carbonnaux, who admits to departing from the Voltaire novel. Performances and direction are good.

(Continued on page 5012)



# ALPHABETICAL GUIDE TO 122 Features Reviewed

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Gay Purr-ee—86m.—WB	4991	<b>N</b>	
Girl Named Tamiko, A—110m.—Para	5001	Night Is My Future—87m.—Emb.	5009
<b>M</b>		No Exit—85m.—Misc.	5011
Marco Polo—95m.—A-I	4981	Nude Odyssey—97m.—For.	5000
Maxime—93m.—For.	4980	Nun And The Sergeant, The—73m.—UA	4990
Mermaids Of Tiburon, The—75m.—Misc.	5007	<b>O</b>	
Mighty Ursus—92m.—UA	5010	Operation Snatch—83m.—For.	4987
Mr. Arkadin—99m.—For.	4996	<b>P</b>	
Mr. Peter's Pets—75m.—Misc.	5011	Paradise Alley—80m.—Misc.	4983
Mongols, The—105m.—For.	4999	Passion Of Slow Fire, The—91m.—For.	4987
Mutiny On The Bounty—179m.—MGM	4998	Password Is Courage, The—116m.—MGM	5010
Mystery Submarine—90m.—U	5010	Period Of Adjustment—112m.—MGM	4994
<b>N</b>		Phaedra—115m.—For.	4992
Night Is My Future—87m.—Emb.	5009	Playgirl After Dark—92m.—For.	4984
No Exit—85m.—Misc.	5011	Poor White Trash—88m.—Misc.	4983
Nude Odyssey—97m.—For.	5000	Pressure Point—89m.—UA	4978
Nun And The Sergeant, The—73m.—UA	4990	Psychosissimo—88m.—For.	4984
<b>O</b>		<b>Q</b>	
Operation Snatch—83m.—For.	4987	Quare Fellow, The—85m.—For.	5012
<b>P</b>		<b>R</b>	
Paradise Alley—80m.—Misc.	4983	Reluctant Saint, The—105m.—For.	4980
Passion Of Slow Fire, The—91m.—For.	4987	Reptilicus—81m.—A-I	5009
Password Is Courage, The—116m.—MGM	5010	Requiem For A Heavyweight—87m.—Col.	4977
Period Of Adjustment—112m.—MGM	4994	Ring-A-Ding Rhythm—78m.—Col.	4985
Phaedra—115m.—For.	4992	<b>S</b>	
Playgirl After Dark—92m.—For.	4984	Sayonara—147m.—WB	4986
Poor White Trash—88m.—Misc.	4983	Scarface Mob, The—98m.—Misc.	4983
Pressure Point—89m.—UA	4978	<b>T</b>	
Psychosissimo—88m.—For.	4984	Secrets Of The Nazi Criminals—84m.—For.	4987
<b>Q</b>		Seducers, The—88m.—Misc.	5007
Quare Fellow, The—85m.—For.	5012	Seven Capital Sins—113m.—Emb.	4997
<b>R</b>		Smashing Of The Reich, The—84m.—Misc.	4991
Reluctant Saint, The—105m.—For.	4980	Son Of Samson—90m.—For.	4980
Reptilicus—81m.—A-I	5009	Stagecoach To Dancers' Rock—72m.—U-I	4990
Requiem For A Heavyweight—87m.—Col.	4977	Stakeout—80m.—Misc.	5007
Ring-A-Ding Rhythm—78m.—Col.	4985	Sundays And Cybele—110m.—For.	5008
<b>S</b>		Sweet Ecstasy—84m.—For.	4987
Sayonara—147m.—WB	4986	Swindle, The—92m.—For.	5000
Scarface Mob, The—98m.—Misc.	4983	Sword Of The Conqueror—95m.—UA	4979
<b>T</b>		Swordsman Of Siena—92m.—MGM	4998
Secrets Of The Nazi Criminals—84m.—For.	4987	<b>U</b>	
Seducers, The—88m.—Misc.	5007	Tales Of Paris—85m.—For.	4988
Seven Capital Sins—113m.—Emb.	4997	Taras Bulba—122m.—UA	5006
Smashing Of The Reich, The—84m.—Misc.	4991	300 Spartans, The—114m.—Fox.	4978
Son Of Samson—90m.—For.	4980	To Kill A Mockingbird—129m.—U	5007
Stagecoach To Dancers' Rock—72m.—U-I	4990	Too Young, Too Immoral—87m.—Misc.	4991
Stakeout—80m.—Misc.	5007	Tower Of London—73m.—UA	4994
Sundays And Cybele—110m.—For.	5008	Trial And Error—99m.—MGM	4998
Sweet Ecstasy—84m.—For.	4987	Two For The Seesaw—120m.—UA	4995
Swindle, The—92m.—For.	5000	Two Tickets To Paris—78m.—Col.	4997
Sword Of The Conqueror—95m.—UA	4979	<b>V</b>	
Swordsman Of Siena—92m.—MGM	4998	Varan, The Unbelievable—70m.—For.	4996
<b>U</b>		Vampire And The Ballerina, The—86m.—UA	5006
Tales Of Paris—85m.—For.	4988	Very Private Affair, A—94m.—MGM	4982
Taras Bulba—122m.—UA	5006	<b>W</b>	
300 Spartans, The—114m.—Fox.	4978	War Lover, The—105m.—Col.	4989
To Kill A Mockingbird—129m.—U	5007	Warriors Five—84m.—A-I	4993
Too Young, Too Immoral—87m.—Misc.	4991	We'll Bury You—75m.—Col.	4985
Tower Of London—73m.—UA	4994	What Ever Happened To Baby Jane?—132m.—WB	4995
Trial And Error—99m.—MGM	4998	Where The Truth Lies—83m.—Para.	4985
Two For The Seesaw—120m.—UA	4995	White Slave Ship—92m.—A-I	4993
Two Tickets To Paris—78m.—Col.	4997	Who's Got The Action—93m.—Par.	5006
<b>V</b>		<b>Y</b>	
Varan, The Unbelievable—70m.—For.	4996	Yojimbo—110m.—For.	4984
Vampire And The Ballerina, The—86m.—UA	5006	Young Guns Of Texas—78m.—Fox.	4999
Very Private Affair, A—94m.—MGM	4982	<b>Z</b>	

## CANDIDE (Continued from page 5011)

AD LINES: "Voltaire—The Modern Way"; "The Crazy, Mixed Up World Is Presented Strictly For Fun."

### Electra

Lopert  
(Filmed in Greece)  
(English titles)

DRAMA  
110m.

ESTIMATE: Classical tragedy is superior fare for art spots.

CAST: Irene Papas, Aleka Catselli, Yannis Fertis, Theano Ioannidou, Notis Peryalis, Takis Emmanouil, Phoebus Rhagis, Theodore Demetriou. Produced and directed by Michael Cacoyannis.

STORY: When King Theodore Demetriou (Agamemnon) returns victorious from the Trojan Wars, he is murdered by his wife, Aleka Catselli (Clytemnestra) and her lover, Phoebus Rhagis (Aegisthus). The dead man's son, Yannis Fertis (Orestes) is taken to safety outside of the country while his sister, Irene Papas (Electra) remains at the palace a virtual prisoner, growing up with a consuming hatred of her mother and Rhagis, who becomes her step-father. They force her into marriage with a poor farmer who is also older than she. After Fertis grows up, he returns with a friend seeking his sister and revenge. Brother and sister plot together to avenge their father. Fertis kills Rhagis during a celebration and wins the support of the dead king's followers. Papas insists that the vengeful task is only half-finished and she urges that he kill their mother as well. He is horror-stricken, but Papas forces him to go through with it. The people, who have

applauded the slaying of his father's murderer, are shocked by the killing of the mother, and they turn against the brother and sister, driving them from the land.

X-RAY: A combination of superior talents pooled their resources, and what has emerged is a captivating, attention-holding tragi-drama containing murder, adultery, and vengeance, made noteworthy by fine acting, excellent direction and production, and smart camera-work. Outstanding are the quality histrionics of Irene Papas in the title role, and the film seems destined to please art house and other discriminating audiences mightily. Special attention should be given tie-ins with schools, literary groups, clubs, etc. The screenplay is by Michael Cacoyannis based on the play by Euripides. The film is the winner of a number of awards at various festivals.

AD LINES: "An Experience Rare On The Silver Screen"; "An Unusual Presentation About Unforgettable People And Circumstances As The Classic Drama Comes Alive."

### The Quare Fellow

Astor Pictures  
(Filmed in Ireland)

DRAMA  
85m.

ESTIMATE: Well-made though depressing import.

CAST: Patrick McGoochan, Sylvia Syms, Walter Macken, Dermot Kelly, Jack Cunningham, Hilton Edwards, Philip O'Flynn, Leo McCabe, Norman Rodway. Directed by Arthur Dreifuss; produced by Anthony Havelock-Allan.

STORY: When Patrick McGoochan starts his job as a warden in a Dublin prison, he thinks that capital punishment provides the needed

protection for society against murderers. He is broken in by veteran warder Walter Macken, who over the years has come to know that capital punishment is not the answer. There are two murderers awaiting execution at the prison. One is pardoned but commits suicide rather than face a lifetime in prison. The other, known as the quare fellow, condemned for murdering his brother, has a wife, Sylvia Syms, who has moved in with an aunt near the prison to wait the outcome. McGoochan is assigned quarters in the same house and finds that Syms likes both men and liquor. McGoochan responds to her overtures and then tries to help her as she seeks to have her husband's death sentence commuted. She even admits to the prison governor the reason for the murder, which resulted because her husband found her and his brother together. This did not come out at the trial. There is no reprieve and the hanging takes place. McGoochan is no longer positive that capital punishment is the answer, and is determined to fight it as did Macken.

X-RAY: The unpredictable Brendan Behan's work is an impressive and memorable piece of drama that is well-acted, well-directed, and well-produced. The subject matter involving capital punishment and life in and about an Irish prison is unpleasant, though attention-holding, and mayhaps art house audiences will find it rewarding and interesting. American audiences may remember Patrick McGoochan in the television series, "Danger Man." Arthur Dreifuss wrote the screenplay based on the play by Behan.

AD LINES: "An Unusual Drama By An Unusual Author"; "A Famous Play Becomes A Taut, And Thrilling Dramatic Film Experience."



**SAVE THIS**

# Gov't Eases Depreciation Rules

## New Depreciation Guidelines - Realistic And Flexible

By *Mortimer M. Caplin*

United States Commissioner of Internal Revenue

### SUMMARY

The new Depreciation Guidelines and Rules which the Treasury Department issued July 12, 1962, are discussed in this Aid. Treasury officials say that the new schedules automatically permit more rapid and more realistic depreciation than was taken in the 20 years before July 12, 1962, on 70 to 80 percent of the machinery and equipment used by American businessmen.

Examples of how the guidelines apply are given. It should be mentioned, that, as in other areas of management, unless an owner-manager is a tax expert, he may want to get professional help with his depreciation problems.

The new depreciation guidelines and rules (called Revenue Procedure 62-21) looks life as it is lived in the small business community squarely in the eye. Revenue Procedure 62-21 provides for realistic and flexible depreciation practices.

The outmoded Bulletin "F" is replaced by the new depreciation guidelines and rules. However, the new Revenue Procedure even though it replaces Bulletin "F" does not supersede existing rules, outstanding arrangements or established procedures, if you wish to continue to use these special arrangements.

The major purpose of Revenue Procedure 62-21 is to revise and update average useful lives used for depreciation purposes. As one Treasury official said when it was issued in July 1962, "Our depreciation practices have not been realistic...they have inadequately reflected the fast-moving pace of economic and technological change. The new depreciation guidelines correct this."

The new Depreciation Guidelines is realistic and flexible in that it is readily adjustable to changing conditions. As an owner-manager, your benefits should start immediately, and they will flow to you from several directions. Some immediate benefits are:

(1) The new guidelines permit businessmen to figure depreciation rates on shorter periods of equipment usefulness. The approach to service "life" is more liberal than under old Bulletin "F." As a result, faster depreciation write-offs for tax purposes are now possible.

(2) They meet the urgent need for an objective approach on the part of taxpayers and tax agents to depreciation.

(3) Most of your administration problems involving depreciation are now eliminated, you will find.

(4) Broad classes of assets, rather than a needless item-by-item pinpoint accuracy, are now to be used in measuring depreciation.

Fundamental to the new procedure is this concept--if you show an overall consistency in your actual practice in retiring and replacing machinery and equipment with the lives used, then the depreciation you claimed will not be disturbed. Guidelines are established for a series of broad classes of assets, to help determine what constitutes appropriate depreciable lives. These guideline lives are, in practically all cases, shorter than the average of the old Bulletin "F" lives.

A central objective of the new procedure is to facilitate the adoption of depreciable lives even shorter than those set forth in the new guidelines. Depreciable lives shorter than those currently in use are encouraged, even where current usage is below the guidelines, subject only to certain standards being met with replacement practices reasonably consistent with shorter lives adopted.

### BASIC PRINCIPLES FOR BUSINESS MANAGEMENT

#### • Guideline Lives Based On Broad Asset Classes

The new, shorter guideline lives apply to about 75 broad classes of assets. Chances are that you will find a single industry guideline class covers all your production machinery and equipment. Certain assets in general use by all industries, such as automobiles and trucks, and office machines and furniture, are covered by guideline classes which cut across industry lines. Possibly no more than three or four guidelines will encompass all of your depreciable assets.

The emphasis in this broad class approach is to make it easy for you to achieve a reasonable overall result in measuring depreciation. For example, look at ice cream producers. The equipment used by ice cream manufacturers is now covered in the guideline class



for Food Products, set at 12 years. Under the superseded Revenue Bulletin "F", there were 111 separate item lives, ranging from 4 years for ice cream cans to 25 years for cast iron flavoring kettles.

Soap manufacturers are another example. All machinery and equipment used in producing soap is now covered by the 11-year guideline used in the Chemical and allied industries. Formerly there were 201 separate, specified item lives.

#### • An Objective Standard--The Reserve Ratio Test

Under the new Revenue Procedure 62-21, you may find situations arising in which the use of an objective standard for determining the appropriateness of the depreciation taken for a piece of your equipment or machinery comes into play. This standard is the reserve ratio test. It differs significantly from the rough "rules of thumb" which were sometimes used in the past.

The reserve ratio is computed by dividing the depreciation reserve for a particular class of assets by the original cost (or other tax basis) of these assets. It measures the relationship between tax lives and replacement practice on a comprehensive basis, with the aim of achieving a reasonable overall result.

The use and application of the reserve ratio test does away with the difficult task of trying to determine specific item lives. You may also find it valuable as a means of justifying your right to follow the depreciation practices you are now using or for justifying more liberal practices.

Where the reserve ratio test is not met, that you will still be allowed to demonstrate the reasonableness of the depreciation claimed on the basis of all of the pertinent facts and circumstances.

#### • Four Steps in Reserve Ratio Test

The reserve ratio test is applied in the following manner:

(1) Determine the reserve ratio by dividing the depreciation reserve for a particular class of assets by the original cost (or other tax basis) of these assets.

(2) Ascertain the rate of growth of the guideline class by first computing the ratio of (a) assets in the class at the close of the current year to (b) the assets in the class at the close of a "base year"--where possible, an entire replacement cycle earlier. You can then read your rate of growth from the table provided in the Procedure.

(3) Next, find the class life to be tested.

(4) Last, compare your reserve ratio with the reserve ratio range selected from the Reserve Ratio Table (also provided in the Procedure) appropriate to the method of depreciation being used for assets in that class, the rate of growth in that class, and the test life for that class.

#### Example of Reserve Ratio Test

If you have been using straight line depreciation and a 10-year class life--the following computation illustrates how you would find that you have met the reserve ratio test.

Cost of assets in guideline class.....	\$10,000
Depreciation reserve .....	5,200
Reserve ratio therefore is ..	52 percent
Assets one replacement cycle earlier .....	8,200
Ratio of present assets to base year assets .....	1.219
Rate of growth (from Growth Table) .....	2 percent
Test life used .....	10 years
Appropriate reserve ratio range (from Reserve Ratio Table) .....	44-56 Percent

This reserve ratio test is more flexible than former tests. It provides a range within which the reserve ratio may fluctuate without calling for adjustment of tax lives. Also important is that it allows you latitude in determining depreciable lives, provided reasonable standards are met.

Your business should enjoy speedy advantages because the margin of tolerance in the Reserve Ratio Table encompasses rates of replacement as much as 20 percent slower than those corresponding to the tax life used, but only 10 percent faster. This means that the reserve ratio will more quickly indicate your right to faster depreciation writeoffs than the possibility that longer tax lives should be used.

#### • New Guidelines Immediately Available To Your Business

If you wish to use the new guidelines, or a life longer than the guidelines, you may do so initially as a matter of right--and without question by the Internal Revenue Service--for a period of 3 years.

You may immediately shift to the use of the guideline classes and lives and depreciate all your assets in each class at a single rate. It is anticipated that a majority of businesses will find this rate to be shorter than the average of the rates now being used. Or, you may rearrange individual lives in your item accounts or multiple-asset accounts, to reach an average equal to the guidelines.

The example in Table A on page three of this Aid shows how you may change the item lives to achieve a 10-year weighted average life. It is a complete and realistic example of the means of shifting present item depreciation accounts to the new guideline lives. It includes consideration of salvage value and the use of the double declining balance method of depreciation.

The first-year additional small business depreciation allowance of 20 percent of cost up



TABLE A

	Cost (or basis)	Life Used	Method of Depreciation	Salvage	Depreciation Rate (Percent per year)	Straight line depreciation	Actual depreciation taken
Machine A	\$10,000	10 years	Straight line	\$1,000	10% (times basis less salvage)	\$900	\$900
Machine B	5,000	8 years	Straight line	1,000	12-1/2% " "	500	500
Machine C	6,000	20 years	Double declining balance	Reserve 1,626	10% (times basis less reserve)	300	437
Machine D	15,000	15 years	Double declining balance	2,000	13-1/3%	1,000	1,733
Total	\$36,000					\$2,700	\$3,570

The depreciation you are presently taking, item by item, equals a weighted average class life of 13-1/3 years (\$36,000 divided by \$2,700).

Suppose the guideline for the class which these four assets comprise has been set at 10 years. The total depreciation taken at the straight line rate, which is used for purposes of testing and comparison, cannot therefore exceed \$3,600 (the 10% straight line depreciation rate times the total basis).

You now have the following alternatives: You may sub-group the items in the class according to the method of depreciation and change the lives to achieve a 10-year weighted average life. One such shift might be as follows:

	Basis less salvage	Life Used	Straight line depreciation rate	Straight line depreciation	Actual depreciation taken
Machines A & B	\$13,000	7-1/7 years	14%	\$1,820	\$1,820
Machines C & D	Basis \$21,000	12 years	8-1/3%	\$1,749	\$2,894
Total				\$3,569	\$4,714

Alternatively, you may change the item lives to achieve a 10-year weighted average life. One shift might be as follows:

	Basis less salvage	Life Used	Straight line depreciation rate	Straight line depreciation	Actual depreciation taken
Machine A	\$9,000	10 years	10%	\$900	\$900
Machine B	4,000	5 years	20%	800	800
Machine C	Basis 6,000	15 years	6-2/3%	400	583
Machine D	15,000	10 years	10%	1,500	2,600
Total				\$3,600	\$4,883

to \$10,000 provided in Section 179 of the Internal Revenue Code is considered implicitly in this example. An asset for which the additional 20 percent allowance has been taken is treated exactly like any other asset except, that, for purposes of the various computations, the portion of the basis of the asset which is subject to Section 179 is excluded from the total basis.

#### • Guidelines Not Retroactive

The new Procedure is effective immediately, and it applies to all returns due to be filed on or after July 12, 1962.

Examination of depreciation claimed for earlier taxable years will be made under your own previously established procedures. The new guideline lives as set forth in the new Procedure will not be accepted as evidence that these lives were appropriate in previous years, unless your company actually did follow replacement practices consistent with those lives during the years under examination.

You may, nevertheless, in certain circumstances resort to the Reserve Ratio Table in the new Procedure to demonstrate that your replacement practice in past years supports the life claimed.

#### • Change To Guideline Unquestioned For 3 Years

As has already been noted, you have the right to move to use of the guidelines and to remain unquestioned by the Revenue Service for a period of 3 years. Use of the guidelines continue to be accepted after the end of the 3 year period as well, unless there are clear

indications that replacement practices neither conform to depreciation claimed, nor even show a trend in that direction.

The new lives may be questioned beginning in the 4th year (Fiscal year 1965) but then only if the use of the reserve ratio test shows that an organization is not, in fact, moving toward a replacement practice consistent with the class life used for tax purposes.

#### • Judgments By IRS To Be Realistic

Movement toward a consistent retirement and replacement pattern will be considered by Internal Revenue as demonstrated when the amount by which a firm's reserve ratio exceeds the appropriate range is lower than in any one of the 3 preceeding years.

If you have an initially excessive reserve, but can meet this trend test in the 4th year and continue to do so each year thereafter, you will be permitted a period of years equal to the guideline life (that is, a full replacement cycle) to reach the upper limit of your appropriate reserve ratio range.

This means, more simply, that if you are using a 12-year guideline life, you may be allowed a period of 12 years, starting with the 1st year under Revenue Procedure 62-21 to reduce your reserve ratio to within the range.

#### • Guideline Lives Not Treated As Minimums

Use of lives shorter than those specified in the guidelines are permitted. This includes shorter lives already established, and those which may, in the future, be justified as re-



flecting your existing or intended replacement practice.

If you have already demonstrated your below-guideline lives usage as being realistic, Revenue Procedure 62-21 will not disturb your continued use of those levels.

In addition, should you decide to adopt even more progressive replacement and modernization practices, the new Procedure sets forth standards under which you may establish still shorter tax lives.

#### • Use Of Lives Shorter Than Guidelines Permitted Automatically

Under certain circumstances you will be allowed automatically to continue to use lives shorter than the guidelines. Some of these are:

(1) You have used them before and have demonstrated your right to shorter lives; or (2) You have used these lives for at least one-half of a replacement cycle and your reserve ratio falls within the appropriate range.

Under certain conditions you will automatically be permitted to move for the first time to a below-guideline life, or to reduce further an already below-guideline life. These are:

(1) Your reserve ratio for the immediate preceding taxable year is below the lower limit of the appropriate reserve ratio range; and (2) You have been using the life which you now wish to reduce for at least one-half a full replacement cycle; and (3) The new life is no lower than the life which can be justified by the use of an adjustment table which is provided as part of the new Procedure.

Regardless of whether you have used lives shorter than those prescribed in the guidelines, or can meet the tests for automatic use or continuance of shorter lives, you may in all cases demonstrate entitlement to such shorter lives on the basis of all relevant facts and specific circumstances. These facts and circumstances include, but are not limited to, demonstration that:

(1) You use the same depreciable life on your books as the one now being claimed for tax purposes.

(2) You actually intend to follow a more rapid replacement practice.

(3) Your previous replacement practices were consistent with the depreciation allowances previously claimed.

(4) Your particular assets are subjected to abnormally intensive use.

(5) A number of your assets in a guideline class were not new when you acquired them.

(6) In your particular case, the guideline class contains a disproportionate number of relatively short-lived assets.

(7) You are affected by extraordinary obsolescence.

Generally speaking, the 3-1 year rule will apply to those permitted to drop below the guidelines as well as those who move to a class life at or above the guidelines.

Following expiration of the transition time, the reserve ratio test will provide you with a continual means of demonstrating that the tax lives being used are consistent with replacement practices.

#### • Former "Penalty Rates" Replaced

"Penalty rates," used in the past to correct short-term errors, will no longer be imposed. Lives will be lengthened merely to correspond to actual replacement practice. In most instances, the life for the class will be lengthened in accordance with the Table for Adjustment of Depreciable Lives, which is part of Revenue Procedure 62-21.

Any necessary lengthening of depreciable lives will be put into effect no earlier than the 1st year in which the reserve ratio test is not met and the life cannot be justified. Lives will not be lengthened for any earlier taxable year.

### FOR FURTHER INFORMATION

*Depreciation Guidelines and Rules.* Publication No. 456 (7-62) U. S. Treasury Department, Internal Revenue Service, Superintendent of Documents, Washington 25, D. C. July 1962, 25 cents.

*Tables for Applying Revenue Procedure 62-21.* Publication No. 457 (8-62) U. S. Treasury Department, Internal Revenue Service, Superintendent of Documents, Washington 25, D. C. August 1962, 15 cents.

MOTION PICTURE EXHIBITOR has reprinted this leaflet prepared by the Small Business Administration so that theatre owners can learn exactly what the new and more lenient rules on depreciation mean to them. We suggest that exhibitors file this information so that it is available when needed.

Copies of the leaflet are also available at all SBA offices, or theatre owners can write to the Small Business Administration, Washington 25, D.C. asking for the booklet by name (NEW DEPRECIATION GUIDELINES, REALISTIC AND FLEXIBLE) and by number (147).

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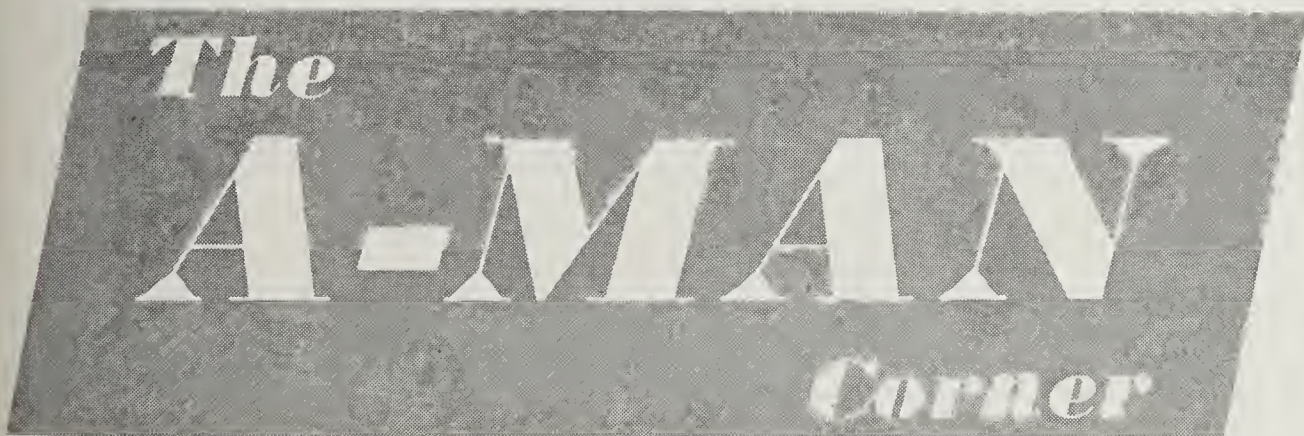
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**MOTION PICTURE**

# EXHIBITOR

**JANUARY 16, 1963**

Volume 69

Number 3

IN TWO SECTIONS • THIS IS SECTION ONE



## **O'Brien Succeeds Vogel At MGM**

*(See page 6)*

## **Physical Theatre— Extra Profits Dept.**

Richard Brandt, sparkplug for the Independent Film Importers and Distributors of America (IFIDA) was dinner chairman of the group's gala awards presentation affair at the Americana, New York. (See story on page 14).

**AN ARSENAL OF FACTS . . . see editorial—page 3**



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QC-3 GUARD  
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Volume 69 • No. 3

JANUARY 16, 1963

## AN ARSENAL OF FACTS

WE HAVE BEEN considerably heartened by the reaction of theatremen everywhere to the editorial in the Dec. 26 issue (NO MORE CHEEKS TO TURN). We would like to single out one letter from an exhibitor who is doing something to answer unwarranted criticism in his area.

James D. Dempsey, general manager, Theatre Operating Company, writes, "You are so right. I agree with you completely and inasmuch as your editorial concerns the current publicity with regard to the Catholic Bishops Committee on Movies, no doubt it is complete. But, from your editorial, I get the definite feeling that you are saying in effect that the Catholics are doing this and that other denominations and groups are not. This I can tell you from experience is wrong—the trouble is that all denominations, groups, and classes of persons are actually doing the very same thing.

"I am enclosing a kit that we have assembled here for the sole purpose of answering criticism of movies in our theatres. We got our share of complaints this past summer because of the 'Adult' pictures, and to the best of my knowledge, not one letter or phone call came officially from the Catholic Church. However, there were some from Protestant denominations. As a result of the mailing of the enclosed kit to a great number of influential persons in our area (all church groups, government officials, business leaders, newspapers, etc.), we received a great deal of publicity—mostly good. We also received requests to appear before various groups to discuss this problem with them. Without writing a book to tell you of the many things that came up at these meetings, I will just say that the one recurring theme of all these people was, 'What can we do to encourage the making and exhibition of good wholesome pictures for our young people—short of going to see these pictures ourselves, of course?' I have had to tell them all that there

is no other way to encourage good wholesome pictures except to support them with attendance.

"This problem, you see, is not just with the Catholic Church but with all churches, all organizations, and all kinds of people all over the United States."

We have assured Mr. Dempsey that it was never our intention to intimate that this was purely a problem with Catholics. Our editorial support of the aims of the Legion of Decency is a matter of record. We were simply referring to the coverage of the Bishops' report in the Catholic Press.

However, the important thing is the kit that is being used by Al Boudouris, president of Theatre Operating Company, to counter criticism. It is a model that other exhibitors faced with this problem could follow. The kit analyzes 20 months of operation at the Miracle Mile Drive-In, pointing out that of 400 pictures, complaints were received on only eight. Of this eight, serious complaints were received on only three films.

Enclosed also is a list of 31 pictures run during the summer or "family" season of 1962 at the theatre. They were thoroughly and completely suitable for every member of the family.

Ironically, the kit points out that boxoffice receipts on these 31 pictures barely equalled receipts from the three pictures the drive-in received the most complaints about.

Also, in every case, the complaining party had not seen the film in question.

The kit also contains excerpts from a speech by Eric Johnston on censorship and parental responsibility, and a reprint of an article by Bosley Crowther, avowed foe of censorship, in "Seventeen," a leading publication for teen-agers.

All in all, it is an arsenal of facts. Al Boudouris and James Dempsey are to be congratulated. They have set an excellent example for other beleaguered theatremen to follow.

## "BETTER LATE THAN NEVER"

LIKE MOST old sayings, there is considerable truth in the adage, "Better late than never." That is why we are glad to see A. C. E. Films at last make a move to put what funds it has managed to raise into production of new films.

The short history of A. C. E. Films is not a very happy one. Launched with considerable fanfare as a welcome stimulant to lagging feature production, it quickly disappeared from the scene. Exhibitors who felt deeply that something had to be done to increase the flow of product to the nation's theatre screens invested more than \$3,000,000 in the new company. They expected that their investment would pay off in feature films that would not otherwise have found their way to the screens that needed them so badly.

Instead, month after month passed, and A. C. E. was deathly quiet, except for an occasional innocuous press release concerning an executive appointment or a notation that something would happen soon.

The company finally released some funds to assist a production, and the reaction of exhibitors was close to dismay. The money raised to stimulate "new" production ventures was fun-

neled into the Samuel Bronston epic, "55 Days At Peking."

We have nothing but the highest respect for Mr. Bronston. His massive "El Cid" proved a boxoffice sensation in theatres everywhere, and we are sure theatremen will be just as happy to see "Peking." However, this hardly seemed what A. C. E. Films was created for. If A. C. E. had not invested a nickel in "Peking," the money would have come with no trouble from another source. The picture would have been made. Theatremen who had invested in A. C. E. rightfully expected that films would be forthcoming that could not be made without A. C. E. support. The consensus was that Sidney Markley, A. C. E. Films president, had not moved the company toward the goals set by its creators.

The criticism that has been leveled at the "do-nothing" A. C. E. Films administration has been justified. We are glad to see that the organization has been prodded to move in the proper direction. We hope the result will be new, quality productions for theatres that need them so badly.

As we said, "BETTER LATE THAN NEVER."



# NEWS CAPSULES



## BROADWAY GROSSES

### Arrivals

A daughter was born to Jack and Hadassah Tessler at Doctors Hospital, New York City. The father is a member of the United Artists advertising department.

### Obituaries

**Roy M. Avey**, 69, retired industry executive, died suddenly in Fort Lauderdale, Fla. A native of San Marcus, Texas, he was associated for many years with MGM and went to Atlanta in the early 1930's. He was later an official with Lucas and Jenkins Theatres and after that vice-president of Georgia Theatres Company. He is survived by his widow, a son, and two daughters.

**James P. Cunningham**, 57, vice-president and general manager, The Film Daily, died at Lenox Hill Hospital after a short illness. He started with the trade paper in 1919 and also was with the Motion Picture News. He was editor in chief of equipment news for Film Daily.

**Boris Morros**, 73, veteran producer-musician and undercover agent for the F.B.I. in Russian espionage, died in New York following a long illness. He is survived by his wife and a son.

**Frederick George Bancroft Rippingale**, 58, MGM New Orleans exchange office manager, died after a brief illness. Before coming to New Orleans in 1962 he was traveling auditor for MGM based in the New York City home office. He was in the Washington, D. C., exchange for nearly 30 years. Surviving are his widow, a son, and a brother.

**Ralph Talbot**, 75, one of Oklahoma's best-known theatre men, died of a respiratory ailment in his Tulsa apartment. He formerly owned four downtown Tulsa theatres; was an organizer of TOA of Oklahoma; and a former chief barker of Variety Club, Tent 22.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M. ON MON., JAN. 14

## "Cleopatra" For 70 Cities; Rivoli Advances \$1,250,000

NEW YORK—In a precedent-setting move, 20th-Fox will open "Cleopatra" in a 70 theatre saturation in 70 cities in the U. S. on June 12, according to vice-president Seymour Poe, in charge of world-wide distribution. The first theatre signed was New York's Rivoli, and at the conference, Salah Hassanein, executive vice-president of United Artists Theatre Circuit, presented Poe with a certified check for \$1,250,000 as an advance against a percentage of the earnings. Under the terms of the agreement, "Cleopatra" will be shown at the Rivoli for a minimum of 75 weeks on a reserved-seat basis.

The theatre executive revealed that admission prices would range from a \$5.50 top for loges, to \$4.50 for the orchestra, to \$3.50 for the mezzanine, to \$3.00 for the balcony in the evenings. Matinee prices would be \$4.50, \$3.50, \$3.00, and \$2.50. Fourteen shows weekly are planned, and tickets have been ordered with sales to get under way as soon as the local newspaper strike is over. The Rivoli has 1,556 seats with a grossing potential of \$80,000 weekly.

The film will be released abroad in October, with the possible exception of England where it will open in August at the Dominion where "South Pacific" played over four years on a reserved seat policy. By the time it opens, it is expected to cost 40 million dollars and it will run about four hours. He estimated that a minimum break-even figure could be 65 millions, and the bulk of this could be realized within a year from world-wide returns. Prints, incidentally, are expected to cost \$15,000 each, and Poe said that it could possibly see general release in 1970.



## FILM FAMILY ALBUM

### Holdovers In Average Week

NEW YORK—With all hold-over product, the Broadway first runs settled back to average business after the usual holiday bonanza.

"Password Is Courage" (MGM). Paramount claimed \$17,000 on the fourth week.

"Jumbo" (MGM). Radio City Music Hall, with stage show, reported \$85,000 for Thursday through Sunday, with the sixth, and last, week sure of \$120,000.

"Mutiny On The Bounty" (MGM). Loew's State garnered \$32,000 on the eighth week.

"The Longest Day" (20th-Fox). Warner stated the 15th week was \$30,000.

"Barabbas" (Columbia). DeMille claimed \$16,000 on the 15th week.

"The Wonderful World Of The Brothers Grimm" (MGM). Loew's Cinerama reported \$13,000 for the 23rd week.

"Taras Bulba" (UA). Astor claimed the third week at \$25,000.

"The Lion" (20th-Fox). Victoria had \$12,000 for the fourth week.

"Who's Got The Action" (Paramount). The Forum stated the third week would reach \$15,000.

"Lawrence Of Arabia" (Columbia). Criterion had \$43,600 for 10 shows on the fourth week.

"West Side Story" (UA). Rivoli reported \$22,000 for the 65th week.

"In Search Of The Castaways" (BV). RKO Palace did \$25,000 on the fourth week.

### An Industry Shocker

If Nikita Khrushchev had suddenly announced his resignation as Soviet boss, it couldn't have caused more surprise and shock in political circles than the abrupt announcement that Joe Vogel had resigned as MGM president caused within the motion picture industry.

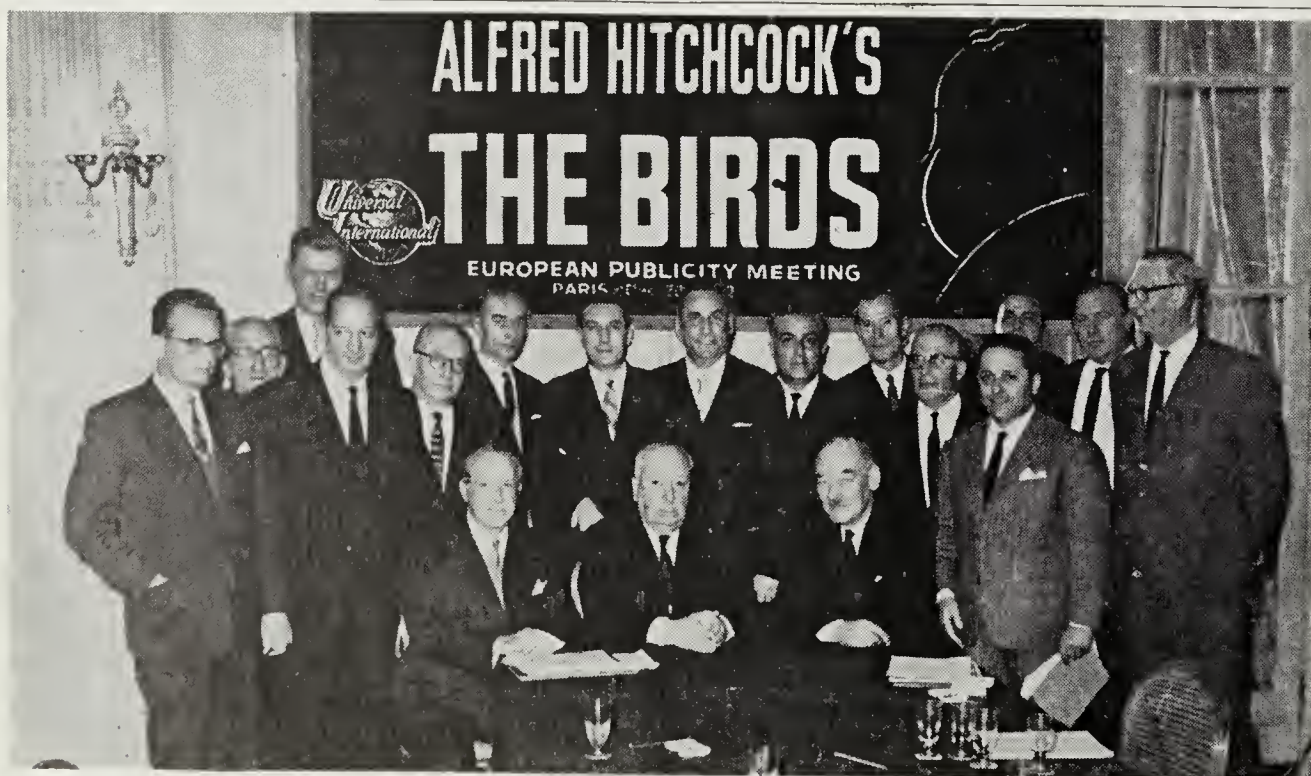
All day long, our phone rang. Each call was the same. "Is it true?" To each, we replied sadly, "Yes."

Few men in the industry commanded the respect that was accorded to Joe Vogel, both as head of Loew's Theatres and as president of the production-distribution company. He was known as a man of heart, fairness, and understanding.

During the gruelling proxy fight which he won, exhibition was solidly behind him and theatremen couldn't have been happier at the result. His resignation is a shock to his many friends. As one theatreman remarked, "If it could happen to Joe Vogel, anything is possible." Some fear that Wall Streeters now may attempt to sell off assets and institute unrealistic economies that will deprive MGM of its rightful and hard-won place in the forefront of the film industry. We hope not.

We wish the new administration at MGM a successful tenure and promise them support. Whatever lies in the future, one thing is certain: Joe Vogel will be missed.

JAY EMANUEL



Producer-director Alfred Hitchcock and Universal publicity men from Europe recently met in Paris to draw up preliminary plans for the overseas launching of "The Birds." Seated, left to right, are Americo Aboaf, Universal vice-president and foreign general manager; Hitchcock; and Charles Young, director of publicity and advertising of the Rank Organization.



# Sunday Night Suicide!

Yul Brynner at the Fox Theatre, downtown Philadelphia, starring in "Taras Bulba," found himself competing with Yul Brynner, starring on free television in "Solomon and Sheba" in millions of homes all over America, and he buckled under the strain.

I don't know how much money the sale of "Solomon and Sheba" to television cost United Artists and other film companies in boxoffice receipts all over the country, but I do know what it cost them here in Philadelphia. The Fox Theatre boxoffice Sunday, January 6, 1963, ("Taras Bulba") in perfect theatre-going weather, was \$3,792, against a gross on Sunday, January 3, 1960, ("Solomon and Sheba") of \$6,859. This drop three years later can be traced directly to the adverse effect of the free showing on television of top pictures on prime time.

"Solomon and Sheba" was no tired second-rate attraction that comes on the small screen to entertain insomniacs in the wee hours of the morning. This was a high-budget epic film, still fresh, and shown in the prime theatre hours of 8 to 10 p.m. over the facilities of a nation-wide network.

If you multiply the Philadelphia experience by the number of theatres throughout the country playing "Taras Bulba," you can reckon the losses in the hundreds of thousands of dollars. If you consider the thousands of theatres playing other quality attractions and hurt just as hard by "Solomon and Sheba" on television, losses are in the millions. Was the TV sale really that rewarding?

I wonder what stockholders of the various film companies would say if they really understood these facts. I wonder how producers with so much riding on each new feature film can calmly accept the competition on free television of their best works of a year or two ago. This is economic madness. This is industry suicide.

I am calling this to the attention of the industry

PHILADELPHIA INQUIRER, SUNDAY MORNING, JANUARY 6



Yul Brynner and Gina Lollobrigida star in "Solomon and Sheba," ABC's "Sunday Night Movie," at 8 o'clock. Channel 6.

as a paid advertisement in MOTION PICTURE EXHIBITOR. Enclosed herewith is my personal check for \$550 to cover the cost. I have been hurt by this shortsighted grab for the fast buck. So has every other theatreman in the country. We are engaged in a struggle for survival, nothing less. If you believe this is so, let me hear from you.

David E. Milgram

Milgram Theatres, Inc., Fox Building, 16th & Market Sts., Philadelphia 3, Penna.



# O'Brien Elected President Of MGM

## Vogel Succeeds Killion As Chairman Of Board; New Chief Executive Was Formerly With SEC, AB-PT

NEW YORK—Robert H. O'Brien, executive vice-president and treasurer, was elected president and chief executive officer of Metro-Goldwyn-Mayer Inc., immediately succeeding Joseph R. Vogel.

The election of O'Brien at the regular January meeting of the board of directors was announced by George L. Killion, chairman of the board.

Killion then announced that he had resigned the chairmanship, a post he had held since Feb. 27, 1958, and recommended the election of Vogel as successor. The board elected Vogel chairman and Killion to the MGM executive committee, replacing Vogel.

The new MGM president has been associated with the company since 1957. A former SEC Commissioner, he had been a director and financial vice-president of American Broadcasting Company-Paramount Theatres, Inc., a member of its executive committee, and executive vice-president of the American Broadcasting Company before joining MGM.

Killion is president of the American President Lines and a director of a number of corporations. He was recently appointed by President Kennedy to serve on the board of directors of the Space Satellite Corporation, which handles the Telstar and space communications program.

Immediately following the re-alignment of top management responsibilities, all 15 members of the board were nominated for re-election, and the full slate will be presented at the annual meeting of stockholders on Feb. 28.

Vogel was elected president in October, 1956, in a reorganization of the company. He began his career at the age of 14 as a part-time usher and from this position at the bottom of the ranks, worked his way up through theatrical management to the presidency of Loew's Theatres, Inc., then the exhibition subsidiary of the parent corporation.

O'Brien came to MGM in August, 1957, as vice-president and treasurer. He was elected executive vice-president in December, 1961. Before joining MGM, he had been in top management of American Broadcasting-Paramount Theatres. His first association in that corporation group was with Paramount Pictures in January, 1945, as assistant to the president. He then became treasurer and a board member of United Paramount Theatres, Inc.

Upon the acquisition of American Broadcasting Co., he became executive vice-president of ABC and financial vice-president and a member of the board and executive committee of American Broadcasting-Paramount Theatres, Inc.

## Universal Dividend Set

NEW YORK—The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock of the company, payable March 1 to stockholders of record on Feb. 15.

## A.C.E. Films To Invest Funds In New Production

NEW YORK—Sidney M. Markley, president, following a meeting of the A.C.E. Films board of directors, announced that A.C.E. plans to "proceed immediately to invest its available funds in motion picture production" in consideration of "the urgent need of all exhibitors for additional product."

He added that A.C.E. "has under consideration a number of projects, including ventures with Entertainment Corp. of America, headed by Max Youngstein, which is seeking funds to launch its production program."

The announcement noted that "heretofore, A.C.E. has kept its funds largely fluid until the completion of large-scale financing which was delayed because of recent money markets. As soon as market conditions permit, A.C.E. will pursue its plan for large-scale financing."

## Disney Net Profit Rises In '62 To \$3.14 Per Share

BURBANK, CALIF. — Consolidated net profit, after taxes, of Walt Disney Productions and its domestic subsidiaries for the fiscal year ended Sept. 29, 1962, was \$5,263,491, representing \$3.14 per share on the 1,674,804 shares outstanding, president Roy O. Disney said in his annual report to the shareholders. This compares with the previous year's consolidated net profit of \$4,465,486, equal to \$2.75 per share on the 1,626,023 common shares then outstanding.

Provision for income taxes of \$5,650,000 was made for 1962 and compared with \$5,322,000 for 1961.

During the year the company paid cash dividends of 40 cents per share plus three per cent in stock.

It was further stated by Disney that gross income for the year was \$74,059,197, an increase of \$3,811,425 over the \$70,247,772 reported for 1961.

Film rentals for the year were \$40,856,004, down slightly by \$303,725 from last year; television income this year amounted to \$5,993,361, an increase of \$900,071 over last year; Disneyland Park revenues this year were \$20,056,724, up \$1,059,087 over last year; and all other income from publications, newspaper comic strips, licensed cartoon characters, music records, and Celebrity Sports Center (six months operations only) was \$7,153,108, an increase of \$2,155,992 over last year.

## Coleman Named Pathe V-P

NEW YORK—Kenneth J. Coleman has been appointed to the post of vice-president in charge of east coast sales for Pathe Laboratories, Inc., it was announced by company president O. W. Murray.

Coleman had previously been associated with the laboratory for six years as its sales manager. He had served in the same post for Guffanti Laboratories and Consolidated Film Industries, Fort Lee.

## N.Y. Regents Recommend Review Of Licensing Law

ALBANY—A recommendation by the Regents, in an outline of the board's major legislative proposals for 1963, that the Legislature review the present situation with regard to the standards established for licensing of motion pictures and decide what changes in law are necessary or appropriate, came as a surprise in some quarters.

However, the non-salaried, high-prestige group had been discussing, for months, the constantly shrinking area in which court decisions permitted them to function in licensing motion pictures, and resulting necessity for the issuance of seals for films of which they strongly disapproved.

In their statement to the Legislature, the Regents flatly said, "Virtually all these standards except 'obscenity' have been declared unconstitutional by the United States Supreme Court in appeals brought from time to time by applicants from action taken by the Motion Picture Division and the Regents."

"... Furthermore, there have been expressions of growing concern on the part of civic organizations, religious leaders, segments of the press, and many others regarding the character and impact of some of these commercially produced motion pictures on children of school age. The Regents share this concern."

The Regents' observations on the licensing of motion pictures, along with their other legislative proposals for the New Year, were sent to leaders of the Legislature, to the Governor, and to the Director of the State Budget.

Reports in informed circles said that the Board of Regents probably would recommend an amendment to the Education Law providing a system of classification for non-accompanied children similar to the plan followed by the Province of Quebec, in Canada. It is understood this calls for no classification on general-audience films.

## Loew's Gross Up

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the first quarter ended Nov. 30, 1962, of the current fiscal year, gross revenues amounted to \$14,371,000. After providing for income taxes of \$302,000 and depreciation of \$920,000, a net income of \$399,900 equal to 15 cents per share of common stock, was realized.

For the comparable period last year, gross revenues amounted to \$10,350,000, and, after providing for \$561,000 for income taxes and \$764,000 for depreciation, a net income of \$528,400, equal to 20 cents per share of common stock, was realized.

## Flying A Joins Parade

HOLLYWOOD — Flying A. Productions, headed by star Gene Autry, Mitchell Hamilburg, and Armand Schaefer, has formed an association with Parade Pictures Corporation, headed by Riley Jackson and Robert Patrick, to acquire and distribute theatrical motion pictures.



## "Winston Affair" First For Production By ECA

NEW YORK—Entertainment Corporation of America will launch its motion picture feature program early in May with the "Winston Affair," to star Robert Mitchum, according to joint announcement by Marlon Brando, Sr., for Pennebaker Productions; Max Youngstein for ECA, and Talbot, Inc., Mitchum's production company.

Film will be a co-production by Pennebaker and Talbot and will be produced by Walter Seltzer in England and India. Story is an adaptation of Howard Fast's prize novel of murder, suspense, and intrigue in a behind-the-lines city in India during the final phases of World War II.

Entertainment Corporation of America was formed a few months ago with Youngstein as president and Jerome Pickman, former vice-president in charge of sales for Paramount Pictures, and Charles Simonelli, former executive assistant to Milton Rackmil at Universal-International, as vice-presidents. The company has already announced several important deals including a four-picture commitment with Mitchum.

Youngstein also revealed that the company has concluded a deal with Warren Beatty to star in "Honeybear, I Think I Love You." The film will be produced under the auspices of Beatty's own company in late spring.

## Communion Breakfast Set

NEW YORK—Frank Mooney of United Artists, chairman, 13th annual motion picture industry Communion Breakfast, has announced the appointment of the following company chairmen for the event, to be held Sunday, Feb. 24, in the Grand Ballroom of the Waldorf-Astoria Hotel:

Peter Mooney, Audio Productions; Jack DeWall, Buena Vista; Floyd Weber, Columbia Pictures; John Cusack, City Entertainment; Joseph Dougherty, E. I. DuPont de Nemours Co.; Mary Becker, Fabian Theatres; George Ronan, General Teleradio; David Cassidy, IATSE; Joseph Korsak and Jim Kernan, MGM; Miss June Foster, Motion Picture Association of America; Marguerite Bourdette, Paramount Pictures; Thomas Crehan, RKO Theatres; Alexander Horwath, Stanley Warner Theatres; James Banman, Theatrical Mutual Assoc.; Gene McEvoy, 20th-Fox; Miss Clair Finnegan, United World Films; Miss Marilyn Wallace and Miss Terry Hart, Universal; Frank Galotto, Universal Film Exchange; and Miss Virginia George, Warner Bros.



Pictured at the recent Technicolor Corporation luncheon honoring 25 year employees are Mel Jacobs, newly elected president, an honoree, Donald H. Eaton, negative cutter; Dr. Herbert T. Kalmus, a founder of Technicolor and an inventor of the process; and Ed Ettinger, executive vice-president.

# Top Speakers At Texas D-I Meet; Si Fabian Named "Showman Of Year"

## "Movie News" Informs Fans During N. Y. News Blackout

NEW YORK—"Movie News," a weekly directory of motion pictures currently showing at New York theatres, is being distributed through motion picture theatres and by retail establishments such as restaurants, hotels, chain stores, throughout the five boroughs in New York City. The first printing of half a million copies already has been allocated to more than 200 theatres in the city.

"Movie News," prepared by the major motion picture distributors, members of the motion Picture Association of America, was designed to give moviegoers the latest information about the important new releases currently playing in New York theatres. In addition, it lists the leading motion picture theatres in each of the five boroughs, together with their current programs.

As a further aid to the public seeking motion picture entertainment, a central telephone service has been established so that by calling MU 7-3500, information about motion pictures and specific programs in individual theatres may be obtained.

Radio spots on five of the leading metropolitan stations will inform the public about the central telephone motion picture information service.

## Warner-Aldrich Plan Pic

BURBANK, CALIF.—Jack L. Warner announced that Warner Bros. and Robert Aldrich have signed an agreement under which the producer-director, through the Associates and Aldrich Co., will film for Warner Bros. a multi-million-dollar outdoor drama titled "Two for Texas," to star four top motion picture personalities.

Already signed are Gina Lollobrigida and Anita Ekberg, with negotiations under way for the male stars.

It is planned to produce the entire wide-screen, Technicolor production on locations in California, with interiors all being done at the Warner Bros. studio. Filming is scheduled to start on location about April 15.

DALLAS—The Texas Drive-In Theatre Owners Association's 11th annual convention will be held in Dallas Feb. 5-6-7 at the Statler Hilton Hotel.

Among the important personalities who will definitely attend is Philip F. Harling, an executive of Fabian Theatres and chairman of the Anti Pay-TV Committee of TOA. Harling will be the principal speaker at the luncheon Feb. 6, and his subject will be "The Industry's Fight Against Pay-TV."

Making her first appearance in several years at a TDITOA convention will be Mrs. Margaret C. Twyman, director of community relations of MPAA. Mrs. Twyman is another thoroughly informed speaker on an important subject with which many states, including Texas, will be confronted in coming legislative sessions, "Censorship." This speaker is also scheduled at the opening session.

Likewise programmed for the opening session will be M. B. Smith, vice-president of Commonwealth Theatres, Kansas City. Smith's topic will be on the vital subject of advertising bearing the title, "Around the Theatre in 80 Ways."

Lt. Governor Preston Smith, who took office in January, is an exhibitor in his own right, being the third president of TDITOA and at present a director. Lt. Governor Smith will be presented at the presidential banquet and dance Feb. 7.

The initial presentation of the "Showman of the Year" award will be made at the forthcoming convention. The unanimous choice of the convention committee and the board of directors was Si Fabian, president of Fabian Theatres and Stanley Warner Theatres, which recently acquired 37 theatres and drive-ins in Texas formerly owned by Lone Star Theatres. Fabian has promised to be present to accept the award unless something unforeseen develops. The Association also awards annually the John Hardin Award to some outstanding drive-in personality in Texas.

Edwin Tobolowsky, general counsel of the Association, will deliver an address entitled "A Look at the 1963 Texas Legislature." He will also cover other legal matters concerning the industry. Aside from two cocktail parties, a breakfast, a luncheon, and snacks in the exhibit hall, the convention committee is very proud of its closing event, the presidential banquet and dance. This affair will be confined to a minimum of introductions and addresses and highlighted by a humorous speaker. The appearance of another gifted speaker is confirmed, but the committee desires to spring him as a complete surprise.

There will be the usual business sessions with moderators and panels on such subjects as equipment, drive-in operations, concessions, and, of course, the open forum which ties up all the loose ends.

Quoting a very happy convention chairman, Earl Podolnick, president of Trans-Texas Theatres, "The 1963 Convention is over the top from a financial standpoint. The Association offers exhibitors who pay their 1963 dues prior to Jan. 28 a free convention registration. Response to this has been very gratifying and we expect an even greater attendance than in February, 1962."



# Embassy Names Peppercorn, Weston V-P's Of Sales, Advertising Depts.

NEW YORK—Embassy Pictures has appointed two new vice-presidents, reflecting promotions from within, it was announced by Joseph E. Levine, president. The appointments are effective immediately.

Robert R. Weston, formerly director of advertising, has been elevated to vice-president in charge of world advertising, publicity, and exploitation.

Carl Peppercorn has been promoted from general sales manager to vice-president and general sales manager.

Additionally, appointments of a new advertising manager and a new publicity manager are to be announced shortly, it was disclosed.

The vice-presidential appointments, Levine said, were further steps in the Embassy Pictures program of expansion in all phases of its world-wide activities. They also pursue, he noted, the company policy of selecting executives from among present staff members.

Commenting on the promotions, Levine declared:

"Embassy Pictures is dedicated to supplying the best in entertainment to both exhibitors and the public and to merchandising that entertainment to the very best of its ability.

"To do so requires exercising deep faith in the continued growth of the motion-picture industry and demands evidencing that faith through persistent advancement of the company and the full utilization of its personnel.

"Not only am I sure that this industry, and Embassy, will reach new heights of success, I am convinced that the courses of our respective futures rest with the young members of our staffs. It is from this personnel pool that our future executive power will rise. It is youth, daring and inventive, that will shape our progress.

"Embassy proudly evidences its faith in its youth with the appointment of two new vice-presidents from among its staff. Robert Weston is the youngest vice-president in charge of world advertising, publicity, and exploitation in the industry. Already, he is noted for his innovations in merchandising motion pictures. Carl Peppercorn, our new vice-president and general sales manager, adds to that post not only extensive experience but a youthful attitude towards accomplishing sales objectives."

Weston joined Embassy in November, 1960, as advertising manager, subsequently being promoted to director of advertising. Previously, he was assistant advertising manager at United Artists. A graduate of Fordham University, Weston entered the motion-picture industry as a copywriter for Columbia Pictures and later became assistant account executive at the Donahue & Coe advertising agency, assigned to the Columbia account.

Peppercorn joined Embassy in September, 1962, as general sales manager, resigning as vice-president and general sales manager of Continental Distributing to accept the post. He entered the industry with RKO Radio Pictures, holding a variety of executive positions during his 20-year affiliation with that company. Peppercorn is a graduate of New York University.

In another of a series of national expansion moves, Embassy opened its newest branch office in Chicago. Simon Lax, appointed mid-western district manager, heads the new

## Essex Will Emphasize TV Promotion Of Films

HOLLYWOOD—The \$250,000 expended nationally for television promotion on "The Manchurian Candidate" October and November openings equaled the budget for newspaper advertising of the United Artists release, it was revealed by Howard W. Koch, executive producer of Frank Sinatra's Essex Productions, which made the film in association with George Axelrod and John Frankenheimer.

"Success of the promotion through the television media on 'The Manchurian Candidate' and 'Sergeants 3' has motivated our decision to put even greater emphasis on this media for the promotion of our films in the future," said Koch.

## "Rama" Merchandising Set

NEW YORK—Comprehensive plans for the world-wide merchandising of 20th Century-Fox's "Nine Hours To Rama" were formulated at a two-day meeting.

Producer-director Mark Robson flew in from Hollywood especially for the conferences, and met with Seymour Poe, vice-president in charge of global distribution; Robert L. Conn, executive assistant in charge of domestic sales; Emanuel D. Silverstone, 20th-Fox International vice-president; Harold Rand, director of world publicity; William H. Schneider, creative advertising consultant; Abe Goodman, advertising director; Rodney Bush, exploitation director; and Harold Van Riel, art director.

In addition to domestic and foreign distribution and promotional policies to be outlined at the meet, the executives discussed the special advertising plans as well as other facets of the film's global launching commencing in March.

office (1301 South Wabash Ave.), now serving the Chicago, Detroit, Milwaukee, and Minneapolis territories.

The company also announced that Eve Siegel Associates has been retained to handle national magazine and fan magazine publicity in conjunction with Embassy's publicity department.

Miss Siegel's organization, said Weston, the company's vice-president in charge of world advertising, publicity and exploitation, will handle magazine campaigns for all current and forthcoming Embassy releases including "7 Capital Sins," "Love at Twenty," "Constantine and the Cross," "Madame," "Young Girls of Good Families," "Landru," "Children of Sanchez," "Zulu," "The Carpetbaggers," "Threepenny Opera," "Tropic of Cancer," and "Where Love Has Gone."

Other new appointments included Lou Edelman (formerly manager of the still department at MGM) as photo manager; Bill Doll, publicity and promotion assignments in conjunction with Embassy's advertising, publicity, and exploitation departments; and Wayne Ball, western division manager of the company's new office serving the Denver, Los Angeles, Portland, Salt Lake City, San Francisco, and Seattle territories.

## COMPO Report Indicates New Wage Law Efforts

NEW YORK—Charles E. McCarthy, executive vice-president of COMPO, made public a report on state minimum wage laws showing that 24 states impose minimum rates on some or all classes of motion picture theatre employees. In three of these 24 states—North Dakota, Ohio, and Pennsylvania—only concession attendants are covered. In several others, theatre ushers, some part-time workers, and students are exempt.

Of the 26 states which have no minimum wage laws affecting theatre employees, nine have authorized establishment of wage boards. Four of these boards have issued wage orders affecting certain classes of workers, mostly in the hotel, laundry, and retail industries.

McCarthy called attention to the fact that all but four of the 50 State Legislatures meet this year in regular session and that it is extremely likely that minimum wage legislation will be introduced in several of them.

"In fact," McCarthy said, "we have been advised by the labor commissioners of Delaware and Montana that minimum wage legislation is being prepared for introduction in the Legislatures of those states, and Carlyle F. Gronning, Commissioner of Labor in Utah, said his state contemplates a wage order covering the motion picture theatre industry 'in the near future.' In addition, exhibitors in several other states where there are no minimum wage laws at present tell us that they anticipate renewed efforts to enact such legislation this year."

"In the circumstances," McCarthy added, "it behooves all theatre exhibitors to keep a close watch on all proposed minimum wage legislation, to make their views known to their local state senators and representatives, and to keep their state minimum wage committees and COMPO advised of developments, so that they may alert other exhibitors and arrange for adequate representation in the event hearings are scheduled."

## Weiss Joins Fox Branch

BOSTON—Harry Weiss, formerly in Boston with 20th-Fox, has been appointed advertising and publicity chief for the Boston branch office covering the New England territory. Weiss, who resides with his wife and daughter in Newton, Mass., has been in radio and television public relations for the past 10 years.

Previously, he was with 20th in Cleveland, Cincinnati, and Detroit territories. For the past 10 years, he has been in Boston. Weiss is readying a campaign on "Sodom and Gomorrah," which will play a Sack theatre in Boston.

Phil Engel, longtime advertising-publicity head of the Boston branch office, has resigned.

## Comerford Moves Offices

SCRANTON, PA.—Comerford Theatres announced the new location of their home offices. They will be located in the Meco Building, 902 Pittston Ave., Scranton, Pa.

Formerly divided over four floors in the company's Mears Building in Scranton, the new facility enables the drawing together of all departments in enlarged space in the Meco Building. Affected will be the Comerford companies: Meco Realty Company, Binghamton Theatre Company, and concession, purchasing, and construction departments, Penn York Utilities.



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# THE FALL OF THE ROMAN EMPIRE

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# NOW IN PRODUCTION IN SPAIN AND ITALY

Two years in preparation by Director Anthony Mann

- 158-day shooting schedule
- Locations in Rome, Madrid, Ischia and Guadarrama Mountains
- Entire Roman Forum recreated in full scale
- 189 sets utilizing 462 acres
- Fleet of 100 fighting ships
- Re-enacting the glory of Rome at its height



Reuniting many of the creative talents that made "EL CID"

- Producer Bronston
- Director Mann
- Associate Producers Michael Waszynski and Jaime Prades
- Designers Veniero Colasanti and John Moore
- Cinematographer Robert Krasker
- Film Editor Robert Lawrence
- and Academy Award-Winner Sophia Loren



## RKO Ends Successful 75th Anniversary Jubilee

NEW YORK—"As one who has frequently been pleasantly entertained and stimulated in one or another of your numerous houses, I am happy to add my voice to the many congratulating you and all the employees of your organization." This was the message of Governor Nelson Rockefeller of New York to RKO Theatres President Harry Mandel as the circuit on June 6 last launched its Diamond Anniversary Celebration. So successful was the 75th Anniversary Celebration that it was extended beyond its original termination date of September, 1962, to the end of that year.

The Celebration was acknowledged by official proclamations and world-wide greetings. Governors, Senators, Mayors, officials from coast-to-coast, famous screen stars, and producers and directors joined to salute the circuit of movie houses. RKO theatremen, in turn, implemented their showmanship techniques in providing extra activities. Over the seven-month period, the company amassed reams of publicity space and cooperative advertising lineage in tribute to its 75th birthday.

Perhaps the signal honor attained by RKO was the reading of its accomplishments into the Congressional Record. In Congress, Representative Frank Thompson of New Jersey cited the company's "splendid tradition of 'bringing the best available entertainment to the public in comfortable surroundings,' a credo set down by its founders 75 years ago."

In New York, Mayor Robert F. Wagner presented to Mandel the first Certificate of Merit issued by the newly-created Department of Commerce and Industrial Development, while Mayors from RKO cities coast-to-coast issued proclamations calling attention to RKO's 75th anniversary.

Local businessmen, mindful of the positive effects of an RKO theatre in their communities, contributed to the success of the celebration. Leading local merchants, newspapers, magazines, and other theatre circuits cooperated in the anniversary fetes.

## Another First For Sack

BOSTON—Ben Sack has come up with an unprecedented operation in exhibition here.

Starting Wednesday, Jan. 9, he began playing the same film in two of his five Boston deluxe theatres, but with a different switch. The film is "Boccacio 70," but a different version is being shown in each theatre.

"Boccacio 70" in the original Italian version is playing at Sack's Capri, where it is in its seventh week. But, "Boccacio 70" dubbed in English, uncut, opened at Sack's Music Hall on Jan. 9.

The Boston exhibitor said that when he first booked "Boccacio 70," he thought about several possible combinations. He had a choice of showing the Italian film, uncut, at his biggest theatre, the Music Hall, or at his newest, the Capri art house. He could have shown the American dubbed version at either of the two theatres.

He decided to put the Italian version into the Capri for the art house trade. Demand for the American version from audiences led him to put the dubbed in English uncut version into his big 4,300-seat Music Hall, he said.

## TESMA Offers Pay-TV To Theatres In Areas Served By CATV Systems



Larry Morris, left, and Charles Moss, right, vice-president and president, B. S. Moss Enterprises, are seen with Weber Schoening, manager, Trans-Lux Broadway, New York City, at the 25th anniversary party which marked the dual celebration of the theatres' opening in 1937 and the tenure of Schoening's association with Trans-Lux.

NEW YORK—A patented system which would permit any theatre to become the head of its own pay tv system, collecting money from every subscriber in a community antenna television area, is now in the hands of Theatre Equipment & Supply Manufacturers Association, and will be made available to any theatre or group of theatres interested in research and development of the patent, it was announced by Larry Davee, TESMA president.

It has been estimated by competent engineers that the equipment can be manufactured for sale to theatres at a "very reasonable" cost following amortization of research and development costs.

What the system does, according to the patent, is to tie in with existing community antenna systems to permit homes served by the system to receive on an unused channel in the area, the same run of film that is showing at the theatre. Thus, a first-run theatre in any area could widen its audience and be paid for it to the extent of the number of homes that are subscribers to the local community antenna system.

It is estimated that there are now licensed by the FCC as many as 3,000 CATV systems, each having hundreds and in some cases thousands of homes in the area subscribing to the system.

For the benefit of theatre owners who are not familiar with it, a community antenna television system exists in areas where signals from a regular broadcasting television station cannot be received in the home without a re-broadcast over wires of a CATV system. The CATV antenna, in many cases perched atop a mountain, picks up the regular broadcast from the originating station, amplifies it and sends it by wire into subscribing homes, which pay for the service usually on a monthly basis. In some areas there are as many as seven channels available to subscribing homes.

In areas where this kind of system exists, theatres may now or in the near future make a deal with the CATV system, whereby the theatre pick-up system will be enabled to channel exactly what is on its screen over the wires and into subscribing homes for a fee.

There are many systems (electronically) that will enable the theatre and its CATV cooperating system to collect their money from subscribing families. These charges would be in addition to regular monthly service fees under which the CATV system normally makes its money.

## SW Honors Drive Winners

NEW YORK—The winners of Stanley Warner theatres "Found Money" drive are Rodney Collier, district manager of the Washington zone, and Mrs. Mary Anderson, manager, Masonic, Clifton Forge, Va., it was announced by Harry M. Kalmine, vice-president and general manager of Stanley Warner.

The award to each of the winners is a two weeks vacation in England for two, with all expenses paid.

The Trans-Atlantic hosts will be the executives of the Associated British Cinema, Ltd., whose champion manager and his wife are annually entertained here by Stanley Warner.

## NG Plans Redevelopment Of L.A. Carthay Circle

LOS ANGELES—National General Corp., diversified theatre operator, industrial company, and real estate developer, will begin redevelopment of its famed Carthay Circle in Los Angeles with a new \$4 million office building and commercial center, it was announced by Eugene V. Klein, president.

Plans call for start of construction on the scheduled 115,000-square-foot structure this summer, with completion in about 14 months. Included in the project will be reconstruction of the historic 1,126-seat Carthay Circle Theatre, presently the center of the Carthay Circle property.

Victor Gruen & Associates, nationally known Los Angeles-headquartered architects, will design the new building and occupy about one-third of its office space as their new home office. Negotiations are now underway with other tenants, and most of the building's remaining office space has been committed, Klein said.

The Carthay site, located on San Vicente Blvd. at Carthay Circle, has served as an entertainment center for Los Angeles since its construction 40 years ago. It is the scene of many a colorful motion picture premiere. The property will now add to its entertainment role that of a commercial focal point for the growing West Los Angeles area and its name will be changed to "Carthay Center" to reflect this new prominence, Klein noted.

## Landau Sets "Pawnbroker"

NEW YORK—The Landau Company announced the fourth production of its five picture schedule for 1963. Ely A. Landau, head of the company, disclosed that "The Pawnbroker," novel by the late Edward Lewis Wallant, has been adapted for the screen and will commence shooting this May on location in New York. Screenplay has been prepared by Ted Allan. The picture will be produced for The Landau Company by Roger H. Lewis and Philip Langner.



# "Sundays And Cybele" Top Foreign Film; IFIDA Honors Year's Best

NEW YORK—Mayor Robert F. Wagner proclaimed yesterday (Jan. 15) as International Film Award Day in New York City, to coincide with the international film awards dinner of the Independent Film Importers and Distributors of America, according to Richard Brandt, dinner chairman.

The citation notes that the film awards are sponsored by IFIDA, representing the companies overwhelmingly based in New York which have introduced the American public to film masterpieces from all over the world.

The proclamation further states that motion pictures have contributed importantly as a medium of communication in the exchange of ideas in art and culture between peoples of the world, adding that the dinner represents "a noteworthy attraction in the artistic and cultural development of our great metropolis."

More than 700 industryites, many from abroad, made reservations to attend the gala event to be held in the Hotel Americana's Imperial Ballroom.

Michael F. Mayer, executive director, IEIDA, announced the results of their 10th annual awards. "Sundays and Cybele" has been elected winner of the Joseph Burstyn Award for Best Foreign Language Motion Picture. Runners-up in this division were "Eclipse" and "Divorce, Italian Style."

"A Taste of Honey," swept top honors in three categories including the IFIDA Award for Best Foreign Feature in the English Language, the "Best Actress" Award for Rita Tushingham and the "Best Director" Award for Tony Richardson.

Marcello Mastroianni was chosen "Best Actor" for his performance in "Divorce, Italian Style" with director Pietro Germi placing second in the directorial division for the same motion picture.

The "Edward Kingsley Award for Best Short Subjects" was won by "The Painting" and "Best Dubbing" honors went to Peter Reithof for "Boccaccio '70."

In addition to winning the Burstyn Award, "Sundays and Cybele" placed prominently in other categories with Patricia Gozzi taking second place in the "Best Actress" division and director Serge Bourguignon and Hardy Kruger both placing third in the "Best Director" and "Best Actor" categories respectively.

John H. Stembler, president of Theatre Owners of America, announced that TOA heartily endorsed the IFIDA affair.

Stembler stated: "Foreign films have unquestionably earned a deserved niche in the domestic exhibition market. Enterprising and aggressive exhibitors, in order to bolster the dwindling product supply, have promoted the exhibition of foreign films to growing audience receptivity.

"The International Film Awards presentations, as they continue to grow and earn additional industry prestige, are serving a most useful purpose in expanding the horizons of a 'one world' motion picture business.

"We congratulate IFIDA and urge all TOA members to participate in this gala event."

## Manuel Joins Para. Studio

HOLLYWOOD—Jack Karp, vice-president in charge of Paramount Studio, announced the appointment of Al Manuel as head of the story department.



"Sundays and Cybele"

## "Lion" Saturates Detroit

DETROIT—On Jan. 23, 20th-Century-Fox's "The Lion" will premiere at 31 houses.

This "saturation" type of opening has been tried occasionally—and successfully—during the past two years by the business-building Metropolitan Exhibitors of Detroit group, which is again behind it.

The campaign was kicked off several weeks ago when the executives of circuits and individual theatres involved met at the 20th-Fox screening room, first to view the film which stars William Holden, Trevor Howard, and Pamela Franklin.

This was followed by a seminar led by executive vice-president Alden W. Smith of Co-operative Theatres of Michigan, which booked the film, and Robert C. McNabb, branch manager for 20th-Fox.

Helping to set up the campaign, Sol Gordon, regional advertising and publicity director, came to Detroit in advance. Advertisements were drawn up which were "custom-tailored" to the "needs of the area," and all exploitation was to be similarly beamed at securing the best local reaction. Because of the number of theatres, promotion was achieved at a low pro-rate cost.



Marcello Mastroianni

## Ed Hyman Meets Distribs Prior To West Coast Visit

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, has begun individual meetings with the sales managers of the distributors here in preparation for his impending annual two-week visit to the west coast. At the conclusion of his coast visit, which includes conferences with top studio officials and producers, as well as viewing completed product and work prints, it has been customary for Hyman to issue his "Report From Hollywood" to the exhibitors of the United States and Canada.

This year, Hyman says, his Hollywood report will include the line-up of releases through Thanksgiving Day. "In my current meetings with the distributors, I am urging them to set up now a quality attraction for Labor Day—October release. I am promising that the exhibitors who have endorsed the plan of Orderly Release of Quality Product Throughout The Year, as well as the Committee of One Hundred, will wholeheartedly get behind the choice pictures I want each of the sales managers to designate for Labor Day in October. This can very well be one of the most outstanding box office successes of all times, and it will be if we get the right pictures to sell at the grass-roots level where profitable grosses are made," declares Hyman.

## Seven Arts Names Scope

NEW YORK—Scope Advertising, Inc., has been retained by Seven Arts as the film company's advertising agency, it was announced by Edward S. Feldman, vice-president in charge of advertising and publicity for Seven Arts.

Scope Advertising, which prominently participated in the advertising campaigns for Seven Arts' "Lolita" and "What Ever Happened to Baby Jane?" will play an important part in creating the campaigns for the film company's forthcoming attractions, including "The Main Attraction," "Tamahine," "Of Human Bondage," "Night of the Iguana," "Sunday in New York," and "A Global Affair."

## Goldhammer Leaves AA

NEW YORK—L. E. Goldhammer, eastern division manager for Allied Artists, has resigned. He will announce his plans for the future at a later date.



Tony Richardson



## SW Profit For Quarter Down; Upturn Predicted

WILMINGTON, DEL.—S. H. Fabian, president, Stanley Warner Corporation, stated at the annual stockholders meeting that the consolidated net profit for the quarter ended Nov. 24, 1962, was \$629,800 which compares with \$1,312,700 for the same quarter last year. Merchandise sales, theatre admissions, and other income for Stanley Warner and its subsidiaries totaled \$34,208,900 as compared with \$35,283,400 for last year. Fabian said the drop was more than he had expected, but was confident that 1963 earnings would be better.

The profit for the first quarter of this year is equivalent to 31 cents per share on the common stock as compared with 65 cents per share one year ago.

At a meeting of the board of directors, the regular quarterly dividend of 30 cents per share was declared on the common stock, payable Feb. 25 to stockholders of record Feb. 8.

Fabian stated, "The drive to develop, diversify and grow continues. This month we are acquiring 37 theatres in Texas, 32 of which are drive-ins. Under agreement with the Federal Court, whose consent was required to make this acquisition, we will dispose of 13 of these theatres within the next two years. In addition to this expansion we are negotiating for new theatres to be constructed in shopping centers in or adjoining large centers of population. We believe a circuit of well located and attractive theatres has a real profit potential.

"We have diversified into the consumer goods industry; and our consumer goods division is now one of the largest manufacturers of both girdles and bras.

"We have developed both a proprietary and ethical pharmaceutical business; and now operate in the industrial chemical field through the production and sale of Tylac synthetic rubber and resins and in compounding latices and similar chemicals for the carpet and textile trades. Again we are increasing our plant facilities in this field. In addition, we have teamed up with two well known chemical companies operating in foreign countries and have formed two 50 per cent owned companies, one to produce Tylac in England and the second to produce Tylac in Germany. We have expanded in the foreign field through the construction of factories in six foreign countries and with sales operations in many others."

Fabian said, "We are encouraged by the popularity of the extended run features now playing and the important list of productions which will be available for theatre showing in the weeks ahead."

## Spanish Visit Kodaktown

ROCHESTER, N. Y.—A period of vigorous growth lies ahead for the Spanish motion picture industry.

That appraisal came from two leading Spanish cinema executives during recent discussions with Kodak vice-president Edward P. Curtis.

Juan Polo Izquierdo, general sales manager of the Cinematiraje Riera, S. A. laboratory in Madrid, and Salvador Roig Obrado, general manager of the Interpeninsular Films S. A. laboratory in Barcelona, were in Rochester to review new developments in motion picture films and processing.

"Our studies in the United States should help us to contribute to the continued health of the Spanish film industry," Polo said.

# The NEW YORK Scene

By Mel Konecuff

**THE METROPOLITAN SCENE:** We missed the 25th anniversary party at the Trans-Lux Broadway recently, but we'd like to extend congratulations to Walter Schoening, who has been with the house since it opened. . . . Organ music in theatres going through a revival in some spots, with the latest being the RKO Madison, where every Friday and Saturday evenings community singing is in order with "Swingin' Bob at the stereo keyboard. . . . Disney's "Son of Flubber" was tried in a number of spots as a New Year's Eve preview, and business was very good, with managers surprised at the large number of family turn-outs so late in the evening for the one-time only showing. More of these will probably be in order next year. . . . Sorry to hear about Dick Powell and Jim Cunningham passing on. . . . Movie News, weekly directory of film in theatres distributed in theatres, as well as in restaurants, hotels, chain stores, etc., in the five boros of the city to overcome effects of newspaper strike. It lists attractions of most theatres as well as a central phone number for information about films and specific theatre programs. First printing was half a million. . . . Joe Levine's "Hercules," telecast for the first time locally, got 46.1 per cent of viewing audience 7:30 to 9:30 p.m. after 800 spots on Channel 9 and radio station WOR and 140 purchased spots on other stations. Posters, truck-floats, etc., were also used to herald the event. . . . Universal has set three special screenings for members of the Screen Directors Guild here for three Academy Award nomination contenders—"Freud," "Lonely Are The Brave," and "To Kill A Mockingbird." . . . Boris Morros, film producer and counter-spy hero of a Louis De Rochemont thriller of several years back, died after a lengthy illness at 73. . . . "The Raven" (A-I) saturates the area in a hundred theatres on Jan. 25. Thrills for everyone.

## Exhib Heads Kiwanis Club

ROSELAND, ILL.—Henry A. Stevens, manager, State, Roseland, was installed as the president of the Roseland Kiwanis Club on Jan. 12. Stevens has been active in the Roseland Kiwanis Club ever since he started to manage the State in 1955.



Stevens

Best known in Roseland for his merchant sponsored kids shows in summer and at Christmas time, he has won many awards in contests sponsored by the Alliance Amusement Company. Previously, Stevens had been associated with Indian-Illinois Theatres and Sterling Theatres in Seattle.

On Dec. 27, two merchant sponsored shows drew capacity crowds at the State.

## U-I Toppers In Mexico

NEW YORK—Universal Pictures president Milton R. Rackmil and vice-president and foreign general manager Americo Aboaf are in Acapulco, Mexico, for the company's Latin American sales conference there.

This is the fourth of a continuing series of regional overseas conferences which began with three European meetings in December. As was the case in the previous meetings, the two executives will personally expound company production policy and outline future sales activities to key managers and exhibitors.

Also attending the meeting from New York will be assistant foreign manager Ben M. Cohn and foreign department executives Joseph I. Mazer and Alex F. Black. They will be joined in Acapulco by Universal's Latin American supervisor Al Lowe.

A number of films scheduled for release in their territories will be screened.

## Michigan Allied Board Backs COMPO Dues Drive

DETROIT—The board of directors of Allied Theatres of Michigan, Inc., met here last week at the Hotel Statler Hilton. Twenty-one directors, almost a complete board, attended. Newly-elected president Jack Armstrong of National Allied was present as an honored guest.

A resolution was passed that Michigan Allied continue to support COMPO, and will recommend that all theatres contribute dues to it.

In line with the recommendation by the recent National Allied Convention in Cleveland, the board established for the first time the means by which members who retire from the motion picture industry because of illness, age, or loss of affiliation may continue membership in the exhibitors' organization.

President Milton H. London told the assemblage the number of theatres paying dues in 1962 had reached an all-time high and that total income had exceeded 1961.

Convention Chairman William M. Wetsman

said that as a facet of a most successful year, the 1962 convention set an attendance record, as indicated by 360 persons at luncheon sessions.

Led by London and general counsel David Newman, there was discussion of union contracts and local censorship problems; the possibility of a state minimum wage law being broached before the legislature; and a national campaign to eliminate the Federal Admissions Tax.

Newman, who over the past few years conducted successful litigation to have set aside local ordinances which endeavored to place special taxes on certain types of theatre air conditioning, told the gathering that in addition to the possibility of substantial refunds, Detroit area theatres are now saving over \$100,000 annually by defeating the enactments. Depending on size of establishments, this represents from \$500 for small houses to many thousands of dollars for larger theatres each year.



# Bronston's "Fall Of Roman Empire" Launched On Massive Scale In Spain

MADRID—By the very nature of its subject matter, its gargantuan settings, and the caliber of the small army of motion picture stars, artists, and craftsmen involved in its creation, Samuel Bronston's new production, "The Fall of the Roman Empire," is destined to become a most important motion picture. Certainly the multi-million dollar production is the most ambitious undertaking by the producer who has turned out such giants as "King of Kings," "El Cid," and the recently completed "55 Days at Peking."

Anthony Mann, who directed "El Cid" for Bronston, and who has such films as "The Glenn Miller Story," "Cimarron," and "Strategic Air Command" to his credit, will direct "The Fall of the Roman Empire."

The impact of star-power for the new film has been assured by the signing of Sophia Loren, fresh from Academy Award triumphs; Stephen Boyd, whose performance in "Ben Hur" rocketed him to stardom; Alec Guinness, James Mason, and Christopher Plummer. Co-starring with these are such top-drawer names as Anthony Quayles, John Ireland, Mel Ferrer, and Omar Sharif. Some 8,000 bit players and extras will take part in the battle scenes under the command of second-unit director Yakima Canutt.

The original screenplay by Ben Barzman, Basilio Franchina, and Philip Yordan catches the moment in history when Rome—the mightiest and most far-flung empire ever united under one banner in the history of mankind—paused on the crest of its glory before the descent which plunged not only Rome but all of civilization into almost a thousand years of darkness and oblivion.

Among the important participants in bringing this story to the screen in Ultra-Panavision and Technicolor are the designers Veniero Colasanti and John Moore, whose backgrounds for "El Cid" earned an Oscar nomination. Their sprawling, three-dimensional recreation of the city of Peking for Bronston's "55 Days at Peking" became one of Madrid's major tourist attractions during this past summer, vying with such historic landmarks as El Escorial and the Padro Museum as a magnet for the sightseer in Spain. Their sets for "The Fall of the Roman Empire" will surpass their former achievements.

On the site where Peking stood last summer, in a barley field 16 miles from Madrid, there is now arising, in full scale, the Roman Forum as it originally glistened under the warm Italian sun in the year 180 A.D. They have spent over two years poring over ancient documents in the archives and museums of the world to reconstruct the imposing temples, the Senate, and the public buildings with utmost accuracy.

In addition to this set, which will dwarf anything ever built for a film before, Colasanti and Moore have built in the snowy Guadarrama mountains north of Madrid, a rambling hilltop fortress of hewn granite and cedar logs along whose ramparts will be fought the historic battle of the Roman Legions against the Barbarians. Other major location sites include Italy where the Gymnasium and Temple of Jupiter are under construction, as well as such Spanish locales as Manzanares and Sagunto, where the ancient city of Ravenna is being recreated in life size proportions.



Salah M. Hassanein, president, Skouras Theatres Corporation, and his wife, Neva, recently greeted the Hon. Frederick Uhl, Mayor of Great Neck Plaza Village, at the reopening of the renovated Squire, New York.

## "Day" Tops \$3 Million

NEW YORK—Darryl F. Zanuck's "The Longest Day" has passed the \$3,000,000 gross mark thus far in its U.S. and Canadian engagements, according to Joseph M. Sugar, 20th-Fox roadshow manager.

The figure represents the box office total amassed by 35 theatres, 20 of which opened the D-Day battle epic between mid-October and mid-November, and 15 of which premiered it on Dec. 21.

Sugar said, "This gross places 'The Longest Day' up with the most successful roadshow pictures of the past 10 years. The recent holiday business throughout the country was sensational and lived up to our greatest expectations."

"The continued strength of business in all engagements on the days immediately following the holidays, normally a slow period, indicates the great acceptance by the public of this outstanding production and its staying power."

## Jones Resigns Disney Post

HOLLYWOOD—Stan Jones, for the past seven years director of radio, television, and theatre-screen advertising for Walt Disney Productions, announced his resignation, to take effect immediately.

Jones came to the Disney Studio from the Salt Lake Tribune where he was a staff writer. He is also a former newspaper advertising and circulation man.

Based upon his satisfaction with the musical score composed by Dimitri Tiomkin for "55 Days at Peking," Bronston has assigned the musical responsibility for "The Fall of the Roman Empire" to Tiomkin, who will become actively involved with the entire production from its first days before the camera.

Cameraman Robert Krasker, Academy Award winner for "The Third Man," renewing his association with Bronston and Anthony Mann for whom he photographed "El Cid," will man the cameras for the new production. Other long-time team-mates will be David Hildyard as sound technician and Robert Lawrence as film editor.

"The Fall of the Roman Empire" got underway on Jan. 14 and will be seven months in the making.

# Mirisch Sues Ustinov For "Pink Panther" Exit

NEW YORK—The Mirisch Company is bringing suit against actor Peter Ustinov for damages and costs incurred when Ustinov failed to report for work on "The Pink Panther," motion picture comedy now filming in Rome. The Mirisch Company, in its suit charges that Ustinov refused to honor a commitment to perform a starring role in the motion picture. The exact extent of the damages is thought to be in the area of \$175,000.

Harold J. Mirisch, president of the independent film-making organization, stated, "The motion picture industry exists on the strength of agreements. We stand ready at all times to abide by our commitments, and must insist that others do the same by theirs."

"We had reached a point in our dealings with Mr. Ustinov where we would have felt obligated to pay him for his services if, for any reason, we would have been forced to alter production plans for 'The Pink Panther.' It follows that he should be required to recognize a corresponding obligation to us."

"We believe that a central issue is at stake here for the motion picture industry, in that the basis for production activity will be seriously impaired if this point is not upheld publicly for all to see. Therefore, we find it necessary to bring suit against Mr. Ustinov."

Filming of "The Pink Panther" was scheduled to begin in Rome on Nov. 5. According to the Mirisch Company, they were notified by wire immediately prior to the start of filming that Ustinov would not report. Peter Sellers subsequently was signed to replace Ustinov in the film, and shooting commenced. This readjustment, however, necessitated a loss of production time while the substitution was being effected, plus additional costs created by a complete reorganization of the production schedule to conform with the period of Seller's availability.

Ustinov has been legally served in connection with the suit in New York City, on behalf of the Mirisch Company's eastern representative, Guy Biondi. The Mirisch Company is being represented in New York by Bruce Hecker of the legal firm of Manning, Hollister and Shea.

## Sinatra, Kelly Team Up

HOLLYWOOD—Frank Sinatra and Gene Kelly will team up in one of Hollywood's most ambitious musical comedies, it was revealed by Howard W. Koch, executive producer of Sinatra's Essex Productions, which has just closed a deal with playwrights Jerome Lawrence and Robert E. Lee to screenplay "The New Yorkers" from their own original story.

Kelly will not only star with Sinatra in "The New Yorkers," but possibly will co-direct and/or choreograph the production.

Like the first Essex Productions' project announced for the year, "Robbo," which will star Sinatra, Dean Martin, Sammy Davis, Jr., and Joey Bishop, no distribution deal has been made for "The New Yorkers."

## March Of Dimes Salutes Fox

NEW YORK—Spyros P. Skouras, chairman of the board of 20th-Fox, was the recipient of a special citation from the March of Dimes in recognition of the outstanding cooperation of the film company with the March of Dimes during the past 25 years.



## Columbus Censor Chief Seeks To Strengthen Law

COLUMBUS, O.—Legislation to strengthen the city's admittedly weak film review board will be sought in City Council, said newly-appointed chairman of the 15-member board, Victor Goodman. Goodman, a lawyer, succeeds R. Patrick West, also a lawyer, who served as the board's chairman in its first year of operation.

Goodman said he will work for a "more rigid and enforceable obscenity law and more control by the board over locally-shown films." He said such legislation is needed "to prosecute theatre owners for showing obscene films."

Goodman denied that he will seek legislation for prior censorship but said he felt the city law should require that all movies be shown privately to the board before public exhibition, so that the board could then be prepared to file charges if any violations were found. If this provision is enacted, it would seem to require that theatre owners arrange the screenings for board members.

West, in a farewell statement, admitted that the board in its first year of operation had been "relatively ineffective." He noted that while the board viewed 42 films, only two charges were filed.

Mrs. Ann G. Highfield, housewife, was named secretary of the board. William B. Price was chosen to replace County Probation Officer Jay Smith, resigned. Ed McGlone, RKO city manager, remains as the only industry representative on the board.

## "Stop The World" Set

HOLLYWOOD—Jerome Hellman and Arthur P. Jacobs have joined forces in a new independent film production unit and have acquired the film rights to the current Broadway musical hit, "Stop The World, I Want To Get Off."

Anthony Newley, who stars in the international hit play, and directed and co-authored the book, music, and lyrics with Leslie Bricusse, has been signed to star in the film and also to direct.

Unique plan for production worked out by Jacobs and Hellman calls for filming to begin in late March in New York while the play is still running on Broadway. This way producers plan to have completed prints ready for theatrical distribution the moment the play finishes its legit run.

## UA Ups Pleskow, Katz

NEW YORK—A major development in the realignment of the foreign operations of United Artists was announced by executive vice-president Arnold Picker.

Eric Pleskow, formerly continental manager and recently appointed vice-president, was named head of all foreign distribution.

Alfred Katz, also recently appointed vice-president, will assume the post of foreign sales manager. He was formerly Latin American and Far East supervisor.

## MGM Branch Ups Farley

OKLAHOMA CITY—Bates Farley, Jr., has been appointed office manager-head booker of Metro-Goldwyn-Mayer's Oklahoma City exchange replacing Ward Royalty. Farley has been employed by MGM for 14 years.

# LONDON Observations

By Jock MacGregor

THE TWO-WAY London release has become a fait accompli with pictures playing most "ABC" and "Rank" release houses north of the Thames one week and the remainder and those south the next—and ran into the worst snow in years. There has been a hint of secrecy about the change, and at neither the British Film Producers Association nor Federation of British Film Makers monthly press conferences did the executives admit to knowing more than what they had gleaned from the trade press. They believed that only a few extra prints were involved.

UA's Montague Morton, Kinema Renters Society president, was to have addressed his fellow BFFA members but had been snowbound at Brighton. Newspaper advertising has listed theatres playing under the "new release system." Allowing for additional holiday bookings in fringe areas, there appears to be a need for an extra dozen prints for one release and nearer 20 for the other. It does not seem that any northwest theatre is losing its run, but several in the east which used to play the second leg have joined the south and continue with second week dates.

Those favoring the change believe the quicker playoff with consequent freeing of prints for the provinces will result in greater benefit from the initial national advertising campaigns. The opposition feel it is too easy to hit a week of fog, snow, or even heat and suffer irretrievable loss, and that the cost of extra prints, especially for a double feature color program, even though some will be immediately withdrawn for use overseas, is too great an additional burden for many pictures. For British second features, the chance of a profit in the home market can pretty well be ruled out.

The whole release pattern is getting a trifle doggy to say the least. While there are not enough British and American attractions to maintain three release programs weekly, there are too many for two, and many pictures will have to wait for a date. The situation is further complicated by the glut of X-Adult Only pictures which the ABC and Rank circuits are trying not to play concurrently. Though many houses play "off circuit," only about 40 now depend solely on the "third release," which has previously been presumed dead but has continued in a near coma. However, when a reasonable program is put out on it, 20 to 30 prints may be needed as independents may pick it up in preference to one of the circuit releases.

GEORGE GRAFTON GREEN scored a triumph with his 200th edition of the popular color weekly "Look at Life," which Rank releases in place of newsreels. Dealing with the place the City of London has in history and world trade, it was previewed in the ballroom of the Mansion House, the official home of the Lord Mayor of London, who personally introduced it to the audience. Running to two reels, it is informative, enthralling, and highly entertaining. It is one of the best in the series. . . . The Children's Film Foundation, which gets a grant from the Eady Fund, premiered its latest picture, "Night Cargoes," at the ABC, Fulham Road, at the ABC Minors Saturday morning matinee, and how the members lapped it up, cheering the hero and hissing the villains! When manager Les Grou went on the stage at the end and asked if they had enjoyed it, the auditorium resounded with "yeses." I must admit I had a quiet chuckle when I noticed the regular program was the X-adults only "Lolita." Incidentally, it was being retained a second week as it was felt, because of the snow, it had not had a proper break and that there was a bigger audience for it in the district. It is nice to see exhibition giving production the benefit of the doubt—and a break.

I WAS VERY HAPPY over the weekend to meet my old friends, Phil and Beulah Gersdorf. He is a Hollywood publicist who never misses a chance to keep contact with the British press, unlike some working here, who if it were not for being seen eating in the White Elephant, one would not know of their existence. Phil is publicizing for Sam Bronston in Madrid, and they had just been home to Hollywood for Christmas.



The Variety Club of Great Britain's chief barker and crew for 1963. Seated center is Rex North, chief barker elect. On his right is international executive C. J. Latta; and on his left is Leslie A. MacDonnell, the 1962 chief barker. Back, left to right, are Billy Manning, press guy David Jones, Trevor Chinn, second assistant chief barker-elect Clifford Jeapes, dough-guy elect David Kingsley, Kenneth Rive, Bernard Myers, property master-elect C. "Dickie" Pearl, first assistant chief barker-elect Jack Klein, and Bernard Delfont.

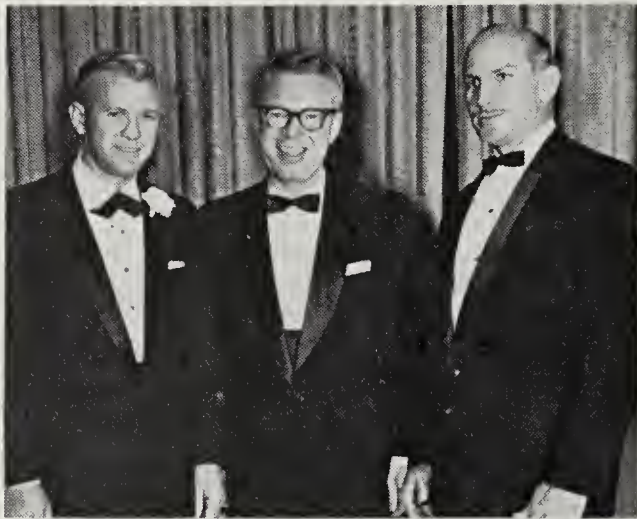


## ALBANY

Manager Herbert L. Haines and the local Warner exchange were making a determined effort to wind up the 'Razz' Goldstein sales drive in a blaze of glory and dates. . . . The Variety Club held a meeting to approve the 1963 budget prepared by the Crew. Chief Barker Michael S. Artist presided. Committee members believed the "Civic Award" dinner for thrice-elected State Comptroller Arthur Levitt at the Ten Eyck Hotel on January 16 would be heavily attended. . . . Adrian Ettelson, Fabian district manager, and Herbert Schwartz, Columbia branch manager, arranged a special deal with Schine-owned radio station WPTR to herald "Barabbas" at the Palace, Albany, and the Fabian houses in Schenectady and Troy. Spot announcements were bought, and passes were distributed in a "name" contest. . . . Steps to merge Local F-43, IATSE, and Local B-43, comprising front and back room employees respectively, have been discussed. Cammella Mottoliese is president of the former; Chic Mlinarik of the latter. Giro Tomasetti, special representative of the parent union, visited here. It is believed that an amalgamation of the two locals would give them more bargaining strength. Contracts for both expired December 1. Each local has suffered through drastic cutbacks in employment during the last five years. Most of the working "B" card-holders are now on the staff of Clark Service. . . . W. Gordon Bugie, former Paramount salesman here and present United Artists branch manager in Cleveland, renewed acquaintances on a visit to Film Row. . . . Joe Sherman, who refurbished and recently reopened the Benton-owned State, Mechanicville, and who also conducts the Capitol, Whitehall, planned a Florida vacation with his wife. . . . The wife of Paul Wallen, operator of the Leland, Albany, returned home after undergoing a third operation in St. Peter's Hospital on a fractured hip. . . . Caly Theatres, Inc., has been authorized to conduct an amusement business in New York with capital stock of \$1,000. Lloyd G. Wilson, Glen Alden Corporation, filed the certificate with the Secretary of State.

## ATLANTA

The gala dinner-dance held by Variety Club Tent 21 atop of the Atlantan Hotel was highlighted by a most impressive ceremony conducted by Ralph Pries, second international chief barker of Philadelphia, as he installed the 1963 crew headed by Herb Matthews, Benton Brothers Film Express, as chief barker. Other officers installed were Bob Hoose, first assistant; Dick Settoon, second assistant; Eric Johnson, dough guy; 'Lucky' Irgram, property master; and Ray Gabor, press guy. Also taking the oath of office were board members Bernie Shapiro, Frank White, Guy McMilliam, Charlie Coleman, Leigh Kelly, Angelo Mangelett, and past chief barker Gene Skinner, James L. Dodd, Jon B. Farmer, Leonard Allen and Harold Spears. Retiring chief barker Skinner and his wife were presented with a sterling silver service for outstanding service during the past year. Mrs. Les Senart, who headed the women's committee during 1962, presented to the club a check for \$2,300, this amount having been raised by her group. Jon Farmer, who acted as master of ceremonies for the affair, introduced several key men present, who were responsible for the founding of the tent in 1939, including William B. Jenkins, Paul Wilson, Roy Avey and Whit Whittaker. . . . Mark A. Barre, of this city, head of the joint



Ralph Pries, second assistant international chief barker, Variety Clubs International, from Philadelphia, conducted the recent installation service at an induction dinner of Atlanta Variety Club, Tent 21. At the left is Herbert R. Matthew, incoming chief barker; and on the right is Eugene Skinner, retiring chief barker.

accounting department of Florida State Theatres and Wilby-Kincey Circuit, has announced the retirement of accounting executive Henry L. Neilsen, who plans to return with his wife to their Jacksonville home. Neilsen has spent the past nine years in the Atlanta accounting office and before that he was a member of the FST home office staff in Jacksonville. . . . Mrs. Christine Gilliam, Atlanta censor and movie reviewer, was in a local hospital recuperating from surgery. . . . J. V. Blevins, Blevins Popcorn, Nashville, Tenn., was a visitor at their new local office. Tom Griffin has been appointed assistant manager at the Atlanta Blevins office. . . . James V. Frew, southern district manager, Embassy Pictures, returned to his local office following a visit to Dallas, Texas.

## BOSTON

For the seventh consecutive year more than half a million dollars was raised for the "Jimmy" Fund by theatres, the Red Sox, law-enforcement agencies, Little Leaguers, and the public at large in 1962 throughout New England, according to an announcement by President Thomas A. Yawkey. Chairmen of the Drive were Joseph E. Cronin, Curt Gowdy, James Mahoney, Hector Pelletier, and Bob Emery. It was disclosed by William S. Koster, executive director, that Louis R. Perini has included in the sales agreement a provision with the new owners that the Milwaukee Braves continue to come to Boston to play an exhibition game with the Boston Red Sox in 1963, and alternate years thereafter, with the proceeds going to the Children's Cancer Research Foundation. The Variety Club, original founders of the Foundation, points out again that the Jimmy Fund has never been a single-handed venture. In 1962, for instance, in a special ceremony at the Connecticut State House, Governor John Dempsey, and Chairman Tom Sullivan, Chief of Police of Wethersfield, presented more than \$70,000 as the amount raised by the police chiefs in Connecticut to Richard O'Connell and John Pesky, of the Red Sox, and James Mahoney and William Koster, of the Variety Club. Spearheaded by Comm. Edmund McNamara and Supt. Francis Hennessey, Boston Police Department, and Comm. Robert Murphy and Supt. McCarthy, Metropolitan District Commission, they raised \$12,317.71, which also helped make it possible for Chairman, Chief Joseph O'Kane, to present more than \$72,000, raised by the law-enforcement agencies in the Commonwealth of Massachusetts. Again the press, radio and

TV stations continued to play a tremendous part—capturing the imagination and sympathy of the general public, by informing them of the importance of the Jimmy Fund. A new slogan, "Fight Cancer In Children With A Will," came into being when legal bequests began to make frequent contributions to the Fund. State chairmen were Maine, Ralph Tully; Massachusetts, Walter Brown and Chief Joseph O'Kane; Connecticut, James Totman and Chief Thomas Sullivan; New Hampshire, Ernest Fitzgerald; Rhode Island, Hon. William E. Powers and Ed Fay; Vermont, Toni Russo. Michael Redstone served as treasurer of the drive. A heated battle is anticipated in the Vermont State Legislature over control and operation of Vermont's proposed educational television network. Charles S. Lewis, WCAX-TV public affairs director, and chairman of the Vermont Commission on Educational Television, said he is "absolutely pledged" to carry his arguments to the legislators in favor of a new corporate body, to be known as VETS (Vermont Educational Television System), providing an ETV system in the state. Other interests, however, are discussing ETV operations under the University of Vermont banner.

## BUFFALO

Although one major first-run motion picture theatre left Buffalo in 1962 with the sale and subsequent demolition of the Lafayette, Basil Enterprises, the organization that operated the house, is hardly ready to vacate the motion picture exhibition field. Six houses remain in the Basil circuit: Genesee, Apollo, Broadway, Strand, and Varsity, Buffalo, and Colvin, Kenmore. Current plans, revealed by company president Basil J. Basil, call for continued operation. "If a territory opens up we shall certainly look into possibilities of a theatre there," declared general manager Gerald Westergren. "We are not one bit disillusioned by the sale of the Lafayette. It was simply that an opportunity presented itself for us to sell the building and the theatre and we couldn't pass it up. But there are definitely no other cutbacks planned at the present time. We shall keep up our modernization program and shall continue to buy and book all available pictures that are made by world studios. We've discovered that areas that have plazas and are building up tend to keep people in their own neighborhoods. And the neighborhood houses depend upon the activities in the areas. If the territories are busy, the theatres will be busy, too." . . . Barbara Quinlivan, wife of Frank Quinlivan, district zone manager for Dipson Theatres, for 29 years associated with the Buffalo branch of Columbia Pictures, has resigned as office manager because of ill health. Quinlivan is now a grand daddy, his daughter, Evelyn O'Connor, having recently given birth to a baby boy, Charles J. O'Connor, Jr. . . . Francis T. McDonough, booker at the Allied Artists exchange for many years, died Jan. 2. McDonough was married and the father of five children. . . . "Mutiny on the Bounty" will have its Buffalo premiere starting Feb. 7 in Shea's Teck, according to an announcement by manager Bill Laney, who is back in Buffalo at his old stand following a short period in management posts in Loew theatres in New York. . . . The next big musical with Broadway credentials coming to the Niagara Frontier is "I Can Get It For You Wholesale," at the Strand, Niagara Falls, on Jan. 28. The Strand has a film policy. The promoter of the engagement—two performances only—is Lary Sadoff of Buffalo's Carla



Agency, who beat the drums with sufficiently encouraging success for "Sound of Music," also presented at the Falls. . . . Al Ciminelli, Rochester Parks department employee and now director of the music department of American-International Pictures in Hollywood, was in Kodak Town recently on a quickie round trip to New York. He said movie business for A-I was "great," particularly for the Edgar Allan Poe stories the studio has been making for the past couple years. . . . New officers of Tent 7, Variety Club of Buffalo, will be installed Jan. 20 in the clubrooms, at which time Miss Giannina Poppalardo will be installed as new president of the Women's League of the club. Nathan Dickman is the new chief barker for 1963, and Thomas Fenno, Charles Funk, Myron Gross, and Anthony Kolinski are the other new officers.

Elmer F. Lux, for many years prominent in distribution and exhibition in the Buffalo area, has been reelected president of the Grand Jurors Association of Erie County. Lux retired from industry activities several years ago. He now is an executive in the state veterans service department. He is a former president of the Buffalo Common Council. . . . Ralph Buring, field representative for 20th-Fox, has been in Buffalo setting up advance promotion campaigns for "Sodom and Gomorrah" with Arthur Krolick, district manager, American Broadcasting-Paramount Theatres. The production will open Friday, Jan. 28, at the Paramount. While in town, Buring also conferred with Charlie Funk, managing director of the Century, on "The Longest Day," which is coming to that theatre soon. . . . A special preview presentation of "Who's Got the Action?" attracted a big crowd to the Paramount New Year's Eve, where the attraction was shown by manager Ed Miller starting at 4 p.m. and continuing through the midnight show. The picture will open for its regular run late in January at the Center. . . . A good advance sale of seats is reported for the Century live stage presentation of "My Fair Lady," which opens in that downtown film house the evening of Feb. 4, and manager Charles Funk is a very busy man. . . . Thomas Fenno, first assistant chief barker of Tent 7, Variety Club of Buffalo, is chairman of the committee preparing for the annual installation-dinner Jan. 20 in the Delaware avenue clubrooms. Past chief barker James J. Hayes and Minna Zachem, past president of the Women's League, are co-chairmen. When Nathan Dickman and his crew are installed as executives of the club, Miss Giannina Pappalardo will be installed as the new president of the Women's League.

## CHICAGO

Nat Nathanson, midwest manager of Allied Artists, has proudly announced the birth of a new granddaughter, Linda Gale Hoffman. The baby girl's parents are Leigh and Paul Hoffman. . . . Western Trails, Inc., has been formed here by M. A. Reinstein. The company will distribute amusement devices to theatres and other amusements spots. . . . The all new Lyric, Blue Island, Ill., opened Dec. 21. This suburban community has been without a theatre since the original Balaban and Katz Great-States Lyric was razed by fire several years ago. . . . General Drive-in Corporation, a national chain, is to erect a luxury theatre in Rand Road between the large shopping centers, Randhurst and Mount Prospect. Richard A. Smith, president of General Drive-in, says that the new house will be called the Mount



Michael Cacoyannis, left, producer, "Electra," is seen at a recent New York press conference with Ilya Lopert, UA vice-president, who is head of Lopert Pictures and in charge of UA's British and European production activities.

Prospect Cinema. . . . Jack Clark, head of Allied, took over as chief barker of Variety Club. . . . The Stony, on the south side of Chicago, was reopened after being closed for some time and is under the management of Frank Sarries. . . . Catholic Charities Papal Volunteers for Latin America, under the direction of Rev. Victor Fernandez, has purchased the former RKO building as their headquarters. . . . Lee S. Owens, member of the Chicago Moving Picture Machine Operators Union, died. Services were held at St. Anselm's Church with burial at Holy Sepulchre, Oak Lawn, Ill. . . . Waukegan Drive-In, Kohlberg Circuit, has maintained a three day week end schedule during the winter. Doris Runyard, the only woman outdoor theatre manager, is in charge. . . . Alfred J. Vernon, veteran member of Chicago Operators' Union, is dead. Burial was in Mt. Hope cemetery. . . . Westhoff, Normal, Ill., was damaged by fire after a blast in an estimated \$50,000 loss. Building owned by Illinois State Normal University. . . . Ski High Outdoor, Elmhurst, Ill., and Dundale Drive-In, Dundee, Ill., are closed for the winter season. . . . Business conditions have caused B and K to discontinue daily matinees, except Saturday and Sunday, at their Howard and Terminal. Admissions have also been reduced to 50 cents. . . . Frank Fink, 58, real estate owner and theatre and amusement operator here, died recently in the Michael Reese Hospital. He is survived by his wife, two sons, a daughter, and six grandchildren. Fink built the North Avenue and Harlem Drive-Ins. . . . Children's Theatre of Evanston, Ill., along with the suburb's district 65 PTA group and the Northwestern University school of speech have begun a film society (the first in the midwest) for children from the fourth through the eighth grades. Stuart Hagmann, director, who majored in theatre at Northwestern, got the idea for the children's art film society last summer when he showed movies at a Wisconsin camp he directed. . . . Dave Wallerstein, president of Balaban and Katz, and his wife recently celebrated their 31st wedding anniversary.

## CHARLOTTE

Two persons were injured, one seriously, shortly after midnight on New Year's eve when large firecrackers called "cherry bombs" were tossed in the midst of a large crowd gathered in front of the Ambassador at Raleigh, N. C., waiting admission to a late show. One of the firecrackers went off in the face of Miss Shirley Lorraine Johnson, severely injuring the cornea of her right eye. She was taken to a hospital. Police Patrolman B. G. Parker also suffered a leg injury when one of the firecrackers hit him

on the leg. The firecrackers were thrown from passing cars and police later arrested seven persons in connection with the incidents. . . . W. G. Enloe, city manager, Raleigh, N.C., for North Carolina Theatres, and mayor of Raleigh for the past six years, announced that he will not be a candidate for re-election in 1963. He served on the City Council for 10 years before being elected mayor.

## CINCINNATI

Overall attendance in movie houses throughout the area was quite high during the Yuletide season. New Year's Eve celebrations, especially in the larger cities, drew extremely well. . . . E. B. Radcliffe, Enquirer movie critic, in his comprehensive year-end review, listed 12 films as the best boxoffice draws for 1962. No one special type of film was a favorite among movie goers, he noted. Films presenting freshness in story content, novelty, and lightness in theme, were chosen by patrons. Radcliffe observed that films depicting war, morbidity, or long, drawn-out affairs that lacked taste in presentation were turned down by the customers. The six films that were tops in the downtown theatres were "Music Man," "That Touch of Mink," "Lover Come Back," "What Ever Happened to Baby Jane," and the reissue "Pinocchio." The six that drew best in the art houses included "Advise and Consent," "Only Two Can Play," "The Devil's Eye," "The Sky Above and the Mud Below," "A Taste of Honey," and "Purple Noon." . . . In Radcliffe's "Critic's Choice," 10 were chosen from his list of 24 films. Included were the currently playing "Mutiny on the Bounty," "The Longest Day," and "Barabbas"; the box-office draws "Music Man," "Baby Jane," "Sky Above, Mud Below," also "Summer and Smoke," "Lolita," "Whistle Down the Wind," and "One, Two, Three." The critic did not include "West Side Story," a record breaker at the Valley, because it was a 1961 release. The critic chose Anthony Quinn as the best actor and Geraldine Page, best actress. Radcliffe ended his review saying that Cincinnati was very fortunate in having the kind and variety of films offered during the past year. He noted that no city of comparable size has as many downtown and hilltop commercial and art houses in operation, and that in addition, the city had Cinerama, too. He added that this continuing commendable situation depended upon what kind of support the Greater Cincinnatians gave to the worthy new movies.

## COLUMBUS, O.

Ed McGlone, RKO city manager, was awarded a certificate from the U. S. Air Force Recruiting Service for his "consistent and devoted service in assisting the USAF Recruiting Service and in appreciation of his conscientious efforts towards the advancement of peace through air power". . . . Parsons Follies theatre was reopened after a brief enforced closing for repairs to comply with fire department regulations. Fire Prevention Chief Elmer Brophy said the violations for the most part related to the projection booth. . . . Leroy Griffith, operator, Parsons Follies, will have his conviction on a charge of "corrupting morals" reviewed by the Ohio Supreme Court. Griffith was fined \$500 in 1961 after his arrest for showing "B Girl Rhapsody." The Columbus Municipal court conviction was upheld in lower courts, which held that the law is constitutional in providing a standard of movies that are viewed either in private or by the public.



## DALLAS

The Stan-Tex Corporation has been formed to take over and operate the Lone Star Theatres circuit for its new owner, Stanley Warner. Jan. 16 has been set as the date for the new corporation to officially take over from Lone Star. Harry Kalmine, vice-president and general manager of Stanley Warner, said he planned to visit some of the holdings in the near future. Sam Dembow and Ned Depinet have been financially interested in the Lone Star operation. Stanley Warner was authorized by the federal courts in New York to acquire the 37 theatre Texas circuit in October, but directed the company to divest itself of 13 of the theatres within two years. Lone Star operates 32 drive-ins and five conventional theatres in 13 Texas localities. . . . Karl Hoblitzelle, Raymond Willie, Bill Mitchell, and Van Holloman attended the special Christmas luncheon for the women staff members of Interstate, held at the Ports O'Call in the Dallas Sheraton Hotel. Special bonus checks were handed out. A similar party was held for the men of Interstate. . . . The Tower held a special showing of "Mutiny on the Bounty" at 10 a.m. Saturday for the Catholic Diocese of Dallas-Fort Worth. Arrangements for the showing were made by Mrs. Mary Alice Ficklen, who is handling group sales for the "Bounty" engagement, and the Reverend John F. Meyers of the diocesan board. Teachers in the diocese, which stretches from Wichita Falls to Texarkana, attended the special performance. . . . In a rash of holiday robberies here, a bandit struck at the Irvington Drive-In, with the masked man making off with \$164, according to reports to the local police. . . . John Rowley, former international chief Barker of Variety, conducted the swearing in ceremony in the Variety Club quarters at Holiday Inn Central for Joe Jackson, new chief Barker, and Bill Slaughter, assistant chief Barker, and the other new officers of the Dallas Tent. . . . Plans are to hold the world premiere of the Walt Disney "Savage Sam" in Texas in tribute to Fred Gipson, the Texas author whose novel provided the story for the motion picture. The premiere, still several months away, might be held in Dallas, but a more likely prospect would be San Antonio, much closer to Gipson's hometown of Mason—or even Mason itself. "Savage Sam" is a sequel to "Old Yeller," also a Disney film of a year or so back and also from a novel written by Gipson. . . . "How The West Was Won," the second Metro-Goldwyn-Mayer motion picture produced in story-line Cinerama, is scheduled to begin its Dallas run on Feb. 28 at the Capri. . . . Mike T. Robinson of Dallas, who probably still qualifies for the title he won a few years back as the No. 1 Movie Fan of Texas, was one of the guests at the previews of "Mutiny on the Bounty" at the Tower. Robinson brought along one of his



Robert Mochrie, vice-president and general manager, MGM, and Nat Fellman, assistant general manager, Stanley Warner Theatres, and chairman of the TOA Product Committee, recently discussed release plans for MGM's "The Courtship Of Eddie's Father," the next TOA selected "Hollywood Preview Engagement" film.

many scrapbooks on movies, this one including pictures and news clippings on the first "Mutiny" presented in Dallas in 1935.

## DENVER

James Auten, for many years with Fox-Intermountain Theatres, will manage Atlas Theatre Corp.'s newly remodeled and refurbished Oriental in suburban northwest Denver. To be operated on a first run, move-over basis, the house now seats 750 with wide spacing between rows, the latest sound equipment, and wide screen, according to Jack Fleming, general manager of the Atlas chain, headquartered here. . . . A new angle in offering something different for the Christmas holiday season was used this year by Bill Hastings, manager of the RKO Orpheum, when he offered, in addition to the regular film fare, a diversified program of locally produced acts on the stage, changing the offerings every matinee and evening during the holiday week. . . . Charles Yeager, president of Atlas Theatres, returned to his apartment Christmas day to find that it had been ransacked. The loss is estimated at more than \$10,000 in jewelry and some \$1,300 in cash. . . . Earl Corder has sold his Cody, Cody, Wyo., to Norman Bentz, who will operate the house. . . . The Bijou, Muse-U, and Jet Drive-In have changed hands. Juan G. and Jose G. Contreras are the new owners. Ed S. Turner has owned the houses for 18 years. . . . Ramond Borchardt has turned over the ownership and management of the Nucla, Nucla, Colo., to his son and daughter-in-law, Martin and Mary Ellen Borchardt. . . . Atlas' house, the Santa Fe, has been sold to Mrs. Lupe Nunes, who will operate it on Spanish programming.

## DETROIT

The Alma, Alma, Mich., has lent itself to a scheme by the Alma Rotary Club to raise money for one of its projects. Tickets at \$1 were sold preceding Christmas week entitling the purchaser through the week following to attend three shows. Manager Keith Musser offered the package which consisted of "Back Street," Sunday and Monday; "The Great Impostor," Tuesday through Thursday; and "Tobacco Road," Friday and Saturday. Or, one ticket could be used for three admissions to any one showing. Single admissions were also sold for each performance. This public service gesture might be considered also as a act of gratitude by the Alma. It will

be recalled that the house was rebuilt after a fire that left this university town movieless for a long time, by the Rotarian and other civic organizations selling advance season tickets which raised sufficient funds to insure rebuilding and profitable operation.

## HOUSTON

Augie Schmitt, Houston Popcorn and Supply Co., has been reelected president of the National Association of Concessionaires. The association met recently in Bal Harbour, Fla. During the past year Schmitt has traveled extensively in handling association business. He participated in six regional conferences throughout the United States and Canada. . . . Greeting guests on the opening night of the Windsor Cinerama, built by the Jefferson Amusement Co., Beaumont, Tex., and Jack Josey Associates, Houston, were B. G. Kranze, vice-president of Cinerama, and Sidney Cooper, domestic sales manager, of New York; Julius Gordon, president, and Samuel Landrum, vice-president, Jefferson Amusement Co.; Jack Josey, Bob Park, W. R. Donahoe, and John M. Hunt, Jack Josey Associates; Charles Paine, managing director, Windsor Cinerama; Billy Sims, manager; Miss Myrtle Richmond, treasurer; and Mrs. Patti Gordon, director of special services. . . . The Windsor Cinerama is offering a "Youth Show" every Saturday beginning at 10 a.m. Admission for the showing will be \$1. For adults the price will be \$1.65. . . . Jack Harris, vice-president, Houston Post Co., and general manager, KPRC and KPRC-TV, announced that the television station has acquired the most recent motion pictures yet released for television.

## JACKSONVILLE

The Royal, Blackshear, Ga., operated by Stein Theatres, was scheduled to close Jan. 1. . . . Earl Durrance has reopened the Kissimmee Drive-In, Kissimmee. . . . John Gordon is now booking his Arrow Drive-In at Hollywood, Fla., formerly booked by United Theatres of Miami. . . . The Cinemarada at Islamorada on the Florida Keys has been closed by Mrs. R. L. Duncan. . . . Earl Turbyfill of this city is now booking three theatres for Bill Sobel: the Beach Drive-In, Riviera Beach; the Delray Drive-In, Delray; and the Boulevard, West Palm Beach. . . . Jim Carey, manager, Loew's Normandy Twin Outdoorer, closed the big drive-in to give his employees a two-day Yule rest period before his Christmas opening of "Girls! Girls! Girls!". . . . Closed on Christmas Eve only were Kent Theatres' Southside and Main Street drive-ins, Dixie Drive-In Theatres' Atlantic Drive-In, and Maurice Magnan's independent Lake Shore Theatre. . . . Ground has been broken and construction is expected to begin shortly on a new 1,000-car drive-in on the west side of town. Scheduled to become a part of the Herman B. Meiselman circuit, it was originally planned last September as a 700 or 800-car drive-in with a Christmas 1962 opening date. . . . Sheldon Mandell said that "The Wonderful World of the Brothers Grimm" in Cinerama, which opened at his Five Points on Dec. 21, is set up for a run of 12 weeks prior to his opening of "The Longest Day." . . . Walt Woodward of Miami, who retired after 50 years of service to the industry, has become an inveterate traveler to tropical islands of the Caribbean. After attending the recent TOA convention in Miami to meet scores of old friends, he left for a Christmas stay in the Dutch West Indies. . . . Col. John

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Crovo of this city, who retired after more than 50 years as an exhibitor, revealed that library archivists of Florida State University in Tallahassee have asked that FSU be remembered in his will to receive many rare items from his extensive collection of motion picture memorabilia.

## MIAMI, FLA.

John Reed was appointed manager, Parkway. . . . James Whyte has been assigned assistant and days off relief manager, Palm Springs and Essex, Hialeah. . . . Wometco Enterprises, Inc., announced the appointment of Frederick F. (Ted) Sack as general manager of Reela Films, Inc., wholly-owned subsidiary of Wometco and Florida's most complete film production center. Sack has been assistant general manager of Reela since January, 1962. During 1961 he was an associate producer with Movius Films in Lima, Peru, producing a series of 26 pictures for the Peruvian Ministry of Education. Prior to this, Sack's previous employment included a stint with Wometco's Miami television station WTVJ as assistant to the vice-president in charge of operations, as well as various supervisory positions with Columbia Broadcasting System in New York. Reela Films, Inc., has been a Wometco subsidiary since 1952. The company maintains a completely-equipped sound studio, sound recording facilities, film processing laboratory which handles both 16mm and 35mm film, a still photo department, an art department, and animation facilities. . . . "Dr. Satan's Shrieks in the Night" horror stage show did well at local drive-ins, including the Coral Way, North Dade, and 27th Avenue, in Miami, and the North Andrews, Ft. Lauderdale.

## NEW HAVEN

Leonard Sampson and Robert Spodick, owners of the Nutmeg Theatre Circuit, have shifted Don Felix from managership of the Fine Arts, Westport, to the County Cinema, Fairfield, succeeding Miss Alice Miller, who has left the Company. Westport replacement will be announced shortly. . . . William Daugherty, Connecticut division manager, Lockwood & Gordon Theatres, has named William Howard, manager, Danbury Drive-In, Danbury, to a similar post at the Candlelite Pix Twin Drive-In, Bridgeport, succeeding Earl F. Wright, who has left the circuit to become manager of the E.M. Loew Gulfstream Drive-In, Miami Beach, and supervisor of E.M. Loew theatre interests in the Miami region. Howard's Danbury replacement is yet to be determined. . . . A revised work program for 1963, backed by the Greater Hartford Chamber of Commerce, includes, among urban development goals, activity toward early establishment of a coliseum, a legitimate theatre, and other downtown entertainment facilities. The chamber-backed project is apparently in addition to already-announced plans by circuit owner E.M. Loew for construction of two downtown motion picture theatres, half a block from the present E.M. Loew's Theatre. Moreover, an 800-seat motion picture theatre is included in plans for the multi-million dollar Bushnell Apartments Plaza Development, which will replace Loew's Poli and Loew's Palace. Demolishment of latter two theatres is expected by late 1963. . . . Wethersfield Police Chief Thomas J. Sullivan, long active in Connecticut campaign for the Jimmy Fund (Children's Cancer Research Foundation), jointly backed by the Variety Club of New England and the Boston Red Sox, has been named to the research group's board of trus-

tees executive committee. . . . Joe Spivak, formerly operator of the now-shuttered State, New Britain, is a candy broker in Hartford these days. Theatre, owned by the late P. S. McMahon for many years, is converted into a curtain shop across the street from the Palace, Perakos Theatre Associates flagship. . . . WHCT-TV, America's first over-the-air subscription television experiment Hartford home base, has opened a free coffee bar in its Information Demonstration Center. "Come in and have a cup of coffee . . . Find out about Subscription TV," reads the invitation on the front window. Some \$10 million will be spent during the next two and a half years by the RKO General interests here. . . . Connecticut film industry pioneer A.M. Schuman has resumed an active interest in suburban Hartford, the Schuman interests taking back the Central and Lyric upon Jan. 1 termination of a two-year Lockwood & Gordon management lease. At the same time, Schuman, chief executive of Park St. Investment Company, has sold the 900-seat Lenox to the Friedman Bros. for a reported \$100,000. The Friedmans already own the Art Cinema, first-run art outlet. Schuman has designated Californian Thomas Ogburn, chief projectionist at the Central, Lenox, and Lyric for the past several years, as resident general manager of the Central and Lyric. Mrs. Helene Dolgin, widow of film industry pioneer Joseph W. Dolgin, continues as Lyric manager. . . . Embassy Pictures has closed out its Connecticut sales representation; George Somma, who had been handling Embassy product in this territory for the past five years, is to handle independent product from his home address, 24 Linde St., West Haven. Somma was with Republic in Connecticut for 21 years prior to affiliating with the Levine forces. Joe Wolf will handle Connecticut Embassy sales out of Boston. . . . George "Crash" Dunigan has retired as projectionist at the Stanley Warner Embassy, New Britain. In the entertainment field for many years, Dunigan once had a "slide-for-life" act under the Big Top.

## NEW ORLEANS

Gayle Blazek, a newcomer on Film Row, succeeds Shirley LaRouge as booking clerk at Universal, who resigned to await the ar-

rival of a baby, her second in over 17 years. . . . Carolyn O'Rourke, secretary to Earl Perry, general manager, Pittman Theatres, became engaged to Lance Castellanos, who is with Uncle Sam's boys stationed at Fort Riley, Kansas. . . . Webb Williams, son of Karl and Rita Williams, enlisted in the Air Force and his training base is in San Antonio, Texas. Karl and Rita are both with the Pit Theatre, Karl as manager; and Rita in charge of concessions. . . . Mrs. Agnes Schindler, Masterpiece; and Elaine Knoblauch, M.P.A., are the newest members of WOMPI. . . . The local WOMPI chalked up 204 hours of service during the month of November. Ethel Holton, chairman of the WOMPI ways and means committee, and her helpers held a game social at Variety Club which netted the club \$320. . . . J. R. Langley closed the Basile, La., theatre indefinitely. . . . Rodney Toups, retired Loew's State manager, is assisting with the publicity for the opening of the new Martin Cinerama Theatre on January 17 with the local Variety Club, Tent 45, sponsoring the premiere of MGM's "The Wonderful World Of The Brothers Grimm" for the benefit of the Heart Fund. . . . Little Wayne Steven, 10, son of Doris Steven, secretary to Luke Conners, Warners branch manager, and Ed Steven, Universal office manager, seriously burned his hand with a cherry bomb and required hospital treatment. . . . Lawrence Woolner is back at his desk at Woolner Brothers exchange, after a flying trip to Hollywood. . . . Ad Orkin, has taken over the long closed Pix, Jackson, Miss., and will operate it as an art showcase under the new name of Pix-Capri. . . . Gulf State Treatres, McComb, Miss., closed the Joy, Alexandria, La.; the State, McComb, Miss.; the Colonial, New Iberia, La.; and the Dixie, Brookhaven, Miss.

## PHILADELPHIA

The annual installation dinner of Variety Club, Tent 13, was held at the Bellevue Stratford Hotel, on January 14. Two outstanding women were to be honored during the course of the evening. Miss Patti Page was to receive the Show Business Award; and from the field of children's medicine, Dr. Dorothy H. Anderson, of the Baby's Hospital



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and Columbia University Medical School in New York City, was to receive the Great Heart Award. Among industryites scheduled to attend are Joseph E. Levine, president, Embassy Pictures; Leonard Lightstone, Embassy executive vice president; and Carl Peppercorn, vice-president and general sales manager of Embassy. Charles Zagrans, Pennsylvania district manager, Embassy, will be installed as Chief Barker of the Tent. . . . The Variety Club Ladies' Auxiliary held their annual "Dinner at The Bellevue" the same night. . . . Irving Dreeben, formerly with Columbia in Indianapolis, is now city salesman for Allied Artists here. . . . MGM announced that henceforth all payments should now be sent to the division office, 321 West 44th Street, New York 36, N.Y. . . . SW announced that the Towne, Wilmington, Delaware, will switch to an "art film" policy later this month.

## ST. LOUIS

Two V.I.P. previews and a sold out gala premiere launched the Martin Cinerama, according to Jesse Marlowe, manager. The previews were held for the press, city officials, and film people, and the premiere was a sold out benefit of the Knights of Columbus featuring a radio broadcast, original costumes, and the K of C Zouaves. According to Marlowe, the Martin Cinerama is the first new million dollar theatre built in St. Louis in 35 years. . . . "Gypsy" is proving to be a fantastic success in its run here at the Fox, an Arthur Enterprises house. According to Ed Arthur, the film is doing better business than any movie in the past 20 years.

## SALT LAKE CITY

Local news carriers were entertained at a morning movie at the Uptown the day after

Christmas. A Walt Disney feature was shown. The boys were also guests at a turkey dinner and received a \$10 bill each from former newsboy Joe H. Dupler, now the mountain west's most prominent fur dealer, who has entertained the newsboys for the past 23 years. . . . A twist contest with a horror show was a recent innovation at the Capitol. . . . The Lyric and Hyland had as an added attraction "Jacqueline Kennedy's Asian Journey."

## SAN ANTONIO

Jewel Truex, general sales manager for Azteca Films, Los Angeles, was a visitor at the local Azteca exchange. . . . Lt. Gov.-Elect Preston Smith, a theatreman in Lubbock, Tex., was a recent visitor here meeting with the Texas Graduate Nurses Association legislature committee to discuss the proposed nursing practice act. . . . The Crossroads Theatre Co. has made additional changes in the management of the circuit's drive-ins at Amarillo, Tex. Oscar Rehmer has returned to Amarillo and has been made manager of the Tascosa Drive-In. Audean Clark has been transferred to the Twin Drive-In, and Tommy Amburn has returned to head the Palo Duro Drive-In. Crossroads has also announced that the Trail Drive-In has gone into full time operation for the time being with B. W. Shelton, Jr., as manager. . . . Herman Sollock, manager, Woodlawn, reports that the "charge-it" plan being offered to patrons to see "The Longest Day" is finding a good response. A large number of local moviegoers are taking advantage of being able to walk into one of seven stores in various parts of the city and obtain tickets to see the World War II epic and charge the amount to their regular account. . . . The Texas Commission on State and Local Tax Policy recommended that Texas drop its admission tax—a levy

that has had movie men grumbling for years. The suggestion came in a final report of the special body of legislators and citizens that has been studying Texas' tax structure with the help of the Texas Research League. On the admissions tax, the commission said that "it seems obvious that the admission tax as now drafted is a failure and any attempt to collect substantial revenues from this source will be futile in the absence of a wholesale revision of the tax." Since 1959, the tax has exempted admissions to motion pictures, operas, plays and "like amusements" if the price of a single admission is \$1.05 or less. There is a one cent tax for each 10 cents of admission price to horse, dog, motorcycle, and auto races "and like mechanical or animal contests." Admissions to night clubs, skating rinks, and "like places of amusement" are exempt if the charge is 51 cents or less.

## SEATTLE

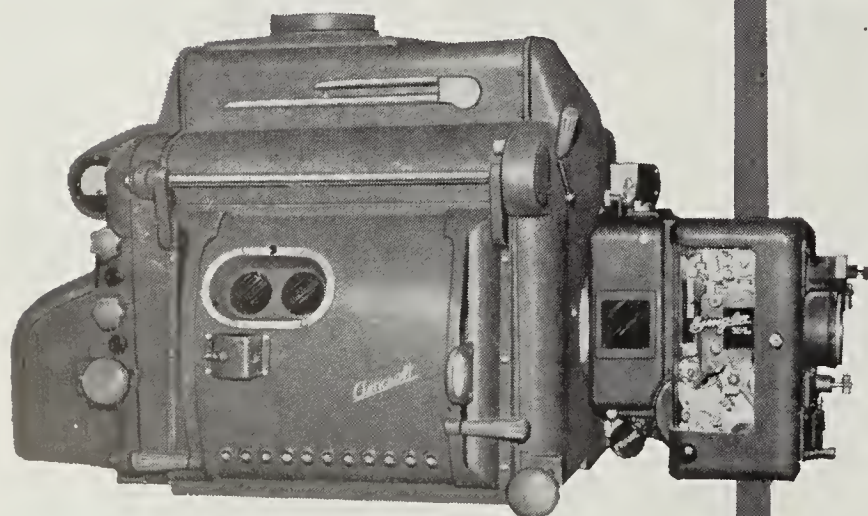
Armed bandits struck five times the day before Christmas, robbing a theatre, two service stations, a restaurant, and a grocery. The theatre, the Colonial, was held up by a young gunman who threatened cashier Monica King and fled with \$114 from the ticket window. . . . Efforts to lift the license of the Gramercy for showing nude movies failed. The City Council License Committee was asked not to extend the theatre license of the Gramercy, but Corporation Counsel A. C. Van Soelen held that the license could not be refused as the theatre had not been convicted of violating obscenity laws. . . . "The Wonderful World of the Brothers Grimm" will open at the new Seattle Cinerama, on Jan. 25. . . . "Sodom and Gomorrah" (20th-Fox) is set to open Jan. 25 at the Fifth Avenue. . . . Columbia's "Diamond Head" opens Feb. 20 at the Fifth Avenue.

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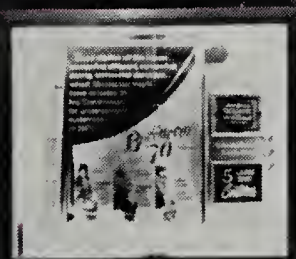
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New Products

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# PHYSICAL THEATRE • EXTRA PROFITS

## Merrick THEATRE



COVER PHOTO • Irving Hattem's and Morton Sanders new shopping center theatre, the Merrick, in Merrick, Long Island, sports a field stone and red brick exterior. Double faced, free standing highway marquee by Adler was used instead of a marquee.

Volume 18

Number 1

January 16, 1963

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*

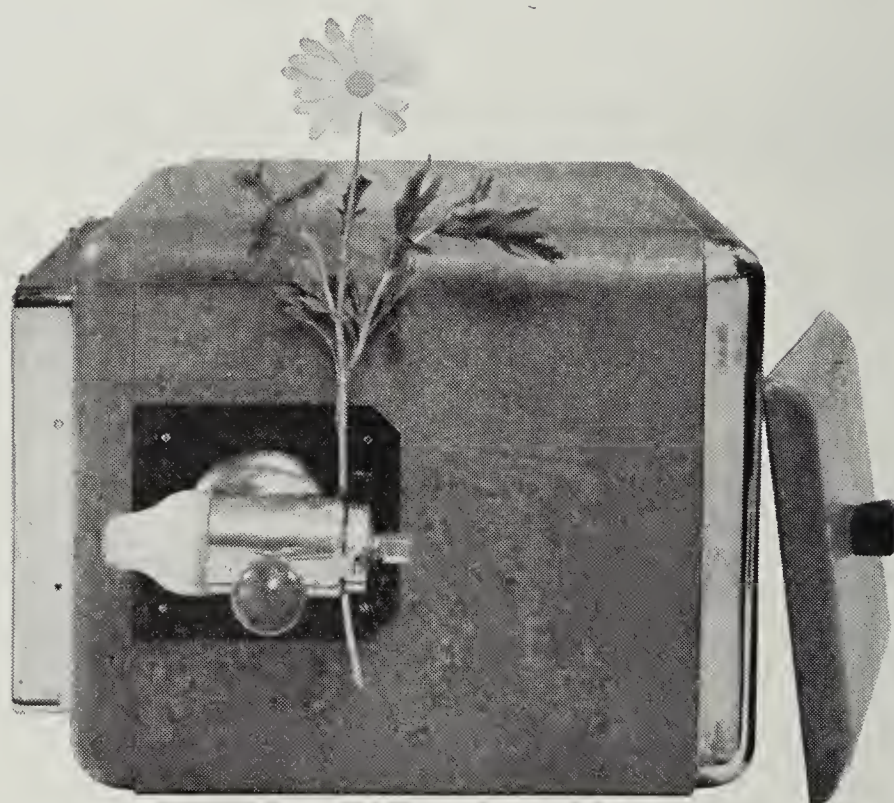




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## EDITORIAL

### Start The New Year Right!

Not many years are remembered for themselves. Some, like 1917 and 1941 live in our memories as much more than numbers. But for the most part, we look back to events in our personal lives and live with an equally personal sense of history. When little Joey was born, or when we moved into the house on Spring Street serves to place today in perspective with the past.

Think about our industry for a moment. Doesn't it seem that way? When Eddy and MacDonald packed them in, when color hit the screens, when television first flexed its muscle and the industry went reeling.

This is the way we know the past. We have all seen men come and go. We have seen fads and ups and downs in the business cycle, and our own industry lose in a few years, what it took thirty to build, but the wisdom that is born of aging carries us to new endeavors when old ones fail. This makes the man. He can connect the moment with yesterday and the future and base his optimism on the continuity he senses is there.

Will we remember 1962 as businessmen? The Wall Street panics, the months of no product? Perhaps. But 1962 gave us equal cause to face the coming year with regenerated confidence and renewed enthusiasm.

To the Physical Theatre Department, 1962 marked a turning point for exhibition. The years of tongue-in-cheek observations of theatre closings appeared to have come to an end. For the first time in years, new construction balanced closings. New theatres; in new suburban communities, in shopping centers, in the heart of Manhattan. New construction that meant tens-of-thousands of new seats, miles of new carpet, and millions of tons of stone, mortar, and glass.

The equipment people, sensing the upswing, unleashed a parade of improved projectors and sound equipment into the revitalized market. Things began to look good.

Doubtless there will be more marquees blacking out, just as certainly as more theatres will be going up than in any year in over a decade. It is up to the individual theatreman to bring the new upswing to bear on his situation. He will have to look around and assess his position quickly and accurately for there is no more time to stand and watch and wait. Exhibition is moving and those who hesitate to move with it will fall by the wayside.

Every exhibitor, large or small, should sit down and reflect on the changing nature of his competition, on the condition of his house, on the real estate changes in the area surrounding his theatre, and on the kind of picture he's putting on the screen. Have your patron's taste's left your twenty-year-old theatre behind? Are you asking them to pay higher prices to see a picture that, in many theatres, has a lambert brightness reading on the screen below that of the picture reproduced on the patron's TV set at home?

Now is the time to ask these questions and answer for yourself to the shortcomings that may be pulling you to the bottom while other exhibitors are rising to new heights.

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Al deProspero, editor



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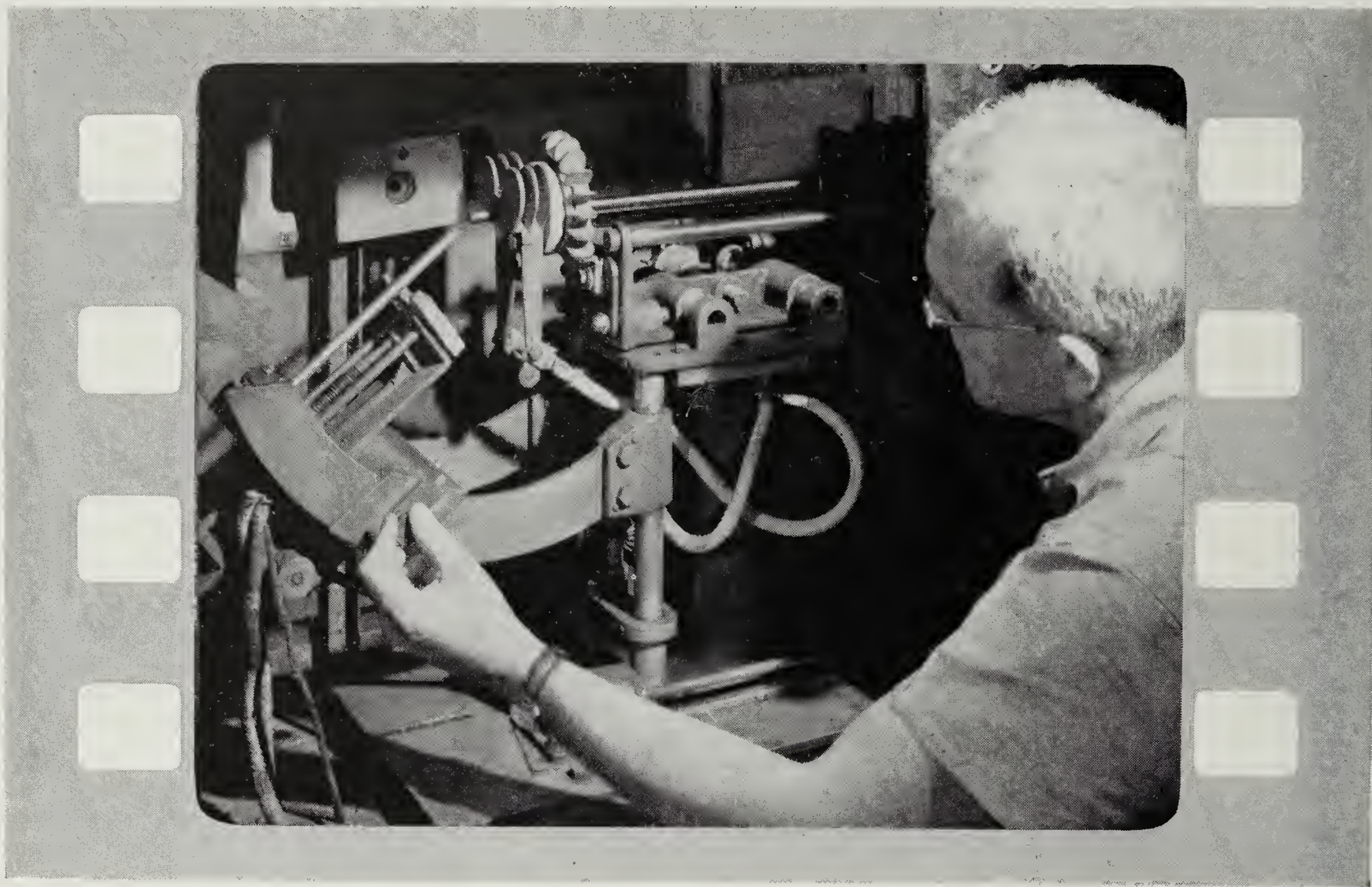
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George Mayer

For example, we can alter the *negative* carbon angle from 0 to 90°, with respect to the *positive* carbon axis. The lamp will take any size negative, either copper-coated or black. Jaws are available to burn either copper-coated

or black positive carbons. Rotational speeds range from 0 to 20 rpm, and feed rate can be varied from 1 to 120 inches per hour. Power variations range from 5 to 300 amps under normal conditions. Up to 800 amps have been carried for short periods of time.

Such advanced research equipment, quality production, and precision testing are only a part of the "National" projector carbon story. Since 1917, National Carbon has set the pace for outstanding technical service... through Sales Engineers equipped with today's most modern test devices for assuring optimum lighting efficiency.

Contact  
Mr. National Carbon



**NATIONAL CARBON COMPANY**

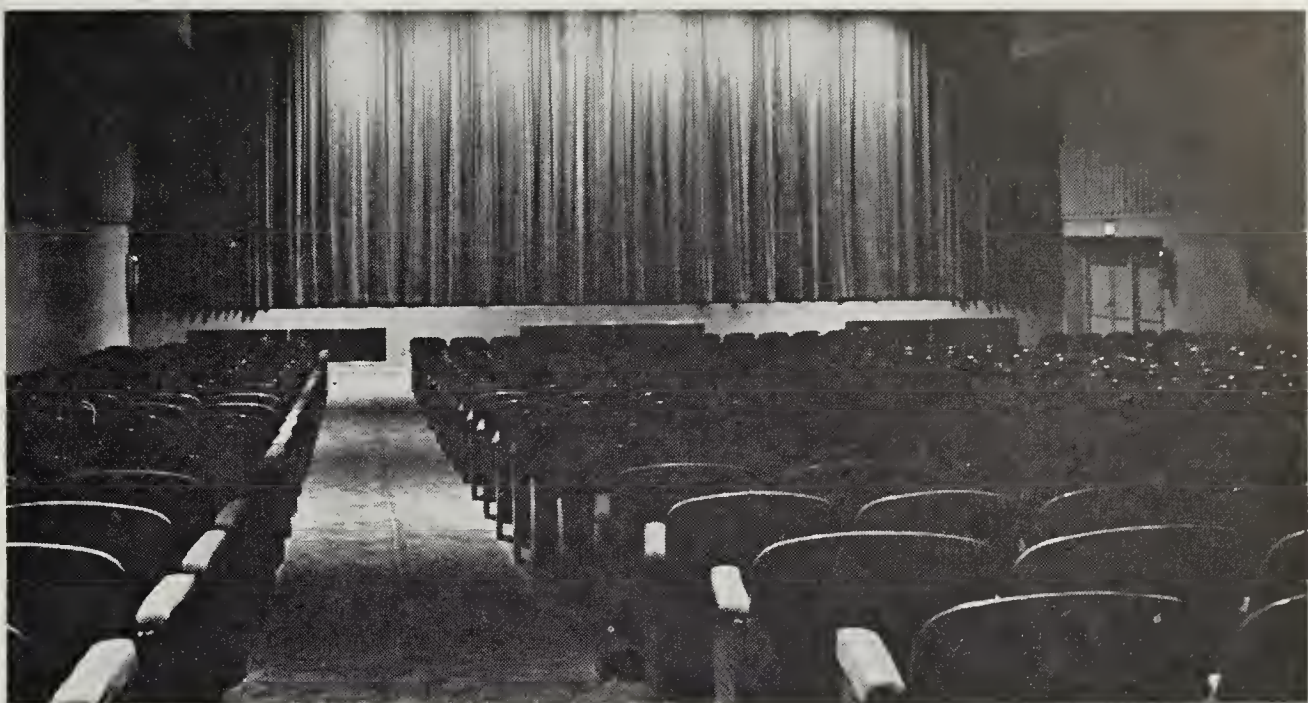
Division of Union Carbide Corporation • 270 Park Avenue • New York 17, N. Y.

In Canada: Union Carbide Canada Limited, Toronto





# SEATING



22 inch wide Internationals grace new Kips Bay, N.Y.C.

## Theatres Adjust to Smaller Audiences

Seating in the theatre has changed drastically during the past decade, mostly as a result of equally drastic changes in production.

For whatever reasons, filmmakers have bought "the big picture" lock, stock, and barrel. The biggest grossers during the past few years have been long by any standards: "El Cid," "Kings of Kings," "Ben Hur," "West Side Story," etc. And if you are going to cash in on the new wave of big ones ("Longest Day," "Mutiny on the Bounty," "Lawrence of Arabia," "Barabbas," "Cleopatra," etc.) you might as well start to think in terms of the best theatre chairs on the market. If your patrons are going to have to sit long, sit them comfortably or no matter how good the picture is, its effect will be lost, and so will your profits.

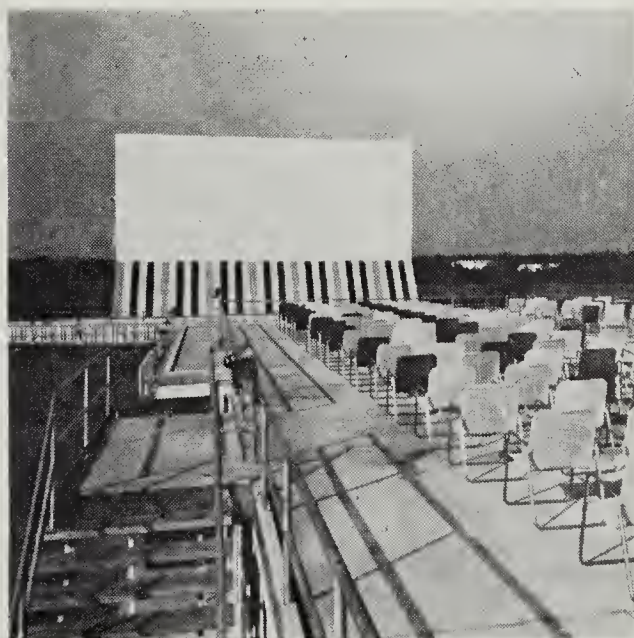
The "big pictures" have also effected other aspects of theatre seating. For one thing, longer shows mean fewer performances. As a result, there is more traffic during the performances, more patrons getting up to leave or entering the rows while the show is in progress. With 40 or 42" back-to-back spacing between rows, patrons can enter and exit rows causing a minimum of disturbance to those still watching the show.

Then there is the vaudeville hangover of the center aisle. Why, those in the know ask, give the best seats in the house to dead aisle space? When American theatres reseat, more often than not, they are adopting the "Con-

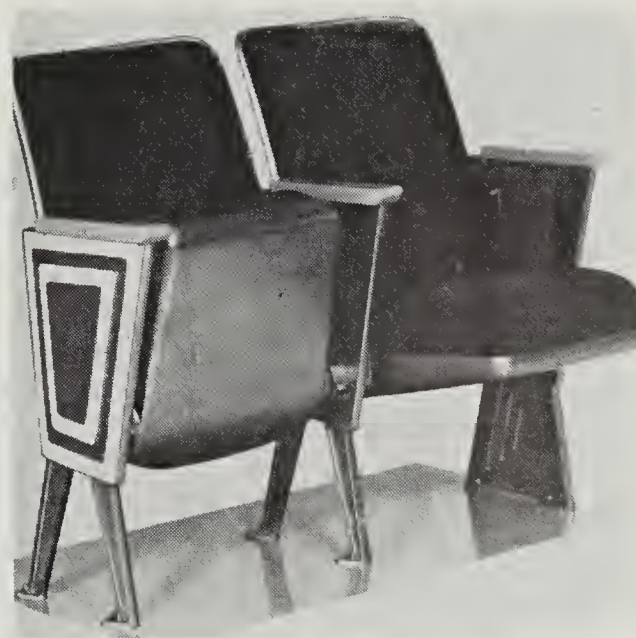
(Continued on page PE-9)



Interior photo of New York's Cinema I—Cinema II shows wide-spaced Heywood Wakefield installation.



Heywood-Wakefield furnished the metal tables and tubular, woven fibre chairs for this rooftop viewing area at the Smithtown All-Weather, L.I.



American Desk Manufacturing's full upholstered chairs features high pressure diecast aluminum metal components rather than the conventional iron or steel.

# PHYSICAL THEATRE

Vol. 18, No. 1

January 16, 1963



for today's exhibitor

# How to be a Curator



(one who has charge of anything, such as a theatreful of paintings)

■ Interior decorating Americans are on the lookout for all kinds of prized unusuals, be they Colonial rockers, wooden wall telephones, or original oil paintings. Your patron's homes, and probably yours too, have become, in part, museums for the Early American, Tudor, or contemporary trophies captured by our curio-hunting housewives and their male accomplices.

Through it all, the popular interest in, and support of the graphic arts in this country has reached an unprecedented peak. Many a print of a John Singer Sargent portrait and quiet still life has been relegated to the attic and thence to oblivion in this 20th Century renaissance perpetrated by original-hungry homeowners.

In our industry, the past ten or fifteen years have made us increasingly "art conscious" too. We have "art theatres" and many of our newest, deluxe suburban showcases feature permanent art galleries to entertain their increasingly sophisticated patron. Reports crossing our desks indicate that this trend

will continue, for most of the new theatres in the planning stage have either "revolving" or permanent exhibitions of art on display.

So paintings, and sometimes sculpture as in Rugoff's Cinema I-Cinema II, have become an important part of theatre decor. One has to go a long way to find the old standard of a lobby wall covered with stills of the stars, but many a theatre sports clean walls framing contemporary canvases.

This new trend, as does everything new, poses some peculiar problems. Exhibitors may wonder *where* to obtain original artworks, or *how* to arrange to set up a schedule of revolving shows featuring the work of local artists of note. Questions arise as to whether the paintings should be priced for sale, or if the theatre manager or someone on the theatre staff should be empowered to act as selling agent for the artist? How much commission should be expected, and so forth? Having come in contact with these questions, we offer the following suggestions.

Generally, works of art for exhibition are

divided into three categories, according to the position of the artist. They are student, amateur, and professional. Theatre exhibits should be restricted to include only works of one of these divisions, unless a strong enough reference can be made to the difference in talent levels. This will save embarrassing comparisons by patrons, and serve to demonstrate, when student works are hung, that the theatre actively supports the arts in community life.

Arranging for exhibitions of any of these categories of artwork begins with pinpointing the sources of your paintings. This is easiest for student exhibitions, since shows can be arranged quickly with the aid of the high school, or art school involved. School representatives will most likely offer to assist in securing works, hanging them, and arranging an award program. Tie-ins with local merchants can easily be secured for these type shows. It is suggested that the student's works, especially if they are on the high

(Continued on Page PE-8)





# EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al deProspero, Editor

January 16, 1963

## Popcorn Sales Paying Off As They Should?

Last year, said Charles E. Burkhead, of the U.S. Department of Agriculture, almost 400 million pounds of popcorn were produced in this country. Speaking to the NAC delegates in Miami, Burkhead told a "Corns-a-Poppin" session of the Concessionaires that per capita consumption of popcorn in the U.S. ran about two and one-half pounds annually.

Popcorn industry delegates to the Convention forecasted an even bigger year for 1963. Sales of the high-profit theatre item have climbed steadily over a period of years. 1960 saw a ten per cent increase over 1959, and an even greater increase was recorded in 1961 and 1962.

It all adds up to the fact that people are eating more popcorn every year and popcorn remains one of the highest extra profits items on the theatre's menu. For theatres, these figures should mean an even greater effort to promote and sell this item during the coming year.

Successful merchandising of popcorn is relatively simple. It requires constant attention to equipment and selling effort, but pays off handsomely, since the profit margin on this item is so high. Merchandising the item revolves about the notion that popcorn is strictly an impulse item. No one plans to buy it. They must be baited by the visual and olfactory appeal of fresh popping corn. In the theatre, the popcorn literally sells itself, provided you give it half a chance.

Since the product requires no elaborate preparation or fancy dispensing equipment, labor costs are correspondingly low. For the concessions manager, this means that simply

seeing to it that the product offered to the customers is of reasonably good quality will insure the expected ten cent return on each sale.

The quality of today's corn is a big asset in the climbing sales picture of the product on a national level. Good quality raw corn, which incidentally yields more per pound than less expensive "buys," and a good quality popping oil are the best ways to insure a uniformly desirable product. Skimping on either one of these basic ingredients will only eat into your overall profits. Low grade popping oil, or skimping on the proportions of oil to corn, far from increasing your extra profits, will hurt repeat sales and cut into your profit margins, since too little oil leaves unpopped waste in every batch. It also hurts the taste of the finished product; something you cannot afford.

The Popcorn Institute advises that a ratio of one part oil to three parts corn be carefully maintained. Also, the correct use of salt and other seasonings by your stand help can help put the best possible product up for sale.

Since the warmth and aroma of the corn is one of its biggest selling assists, remember that the machine should be located as close as possible to the prospective customer. Remember, also, that this means that the interior of the machine should be kept scrupulously clean since the customer will have the opportunity to have a close-up view of the source of his snack. The visual impact of the corn popping before the customer's eyes in a clean, well lit unit can do as much to sell popcorn as any gimmick or static display.

It has been proven time and time again,

that sales of this item are directly tied to the visual appeal of the display unit and to the location of the popper on the concession stand. In one situation, a manager exchanged fancy machines with plenty of visual appeal for plain, unadorned poppers and sales promptly fell off. When the concessionaire had replaced the machines with more impressive units, sales correspondingly climbed above what they had been before.

Though packaging has been strongly emphasized in modern merchandising methods, with popcorn it remains that its what's inside that counts. The patron buys something to eat, and whetting his senses by every means you can think of is the way to help him decide to buy.

There are few places where you can go wrong in selling this item in the theatre, but each one of them is critical and will radically affect sales. Remember that popcorn is sold as a "hot" food item. See to it that the boxes of popped corn are stacked flat in the warmer and that your attendant pulls boxes from the bottom of the pile insuring the served product will be as hot as possible. Keep melted butter at a hot enough temperature so that it will be absorbed evenly and flavor more than one small spot in the middle of the bag or container. Instruct attendants to scoop the kernels from the bottom so that stock will be rotated and breakage of the delicate kernels is kept to a minimum.

Following these few tips will keep your sales in line with the growing increases that continue to make popcorn one of the all-time profit greats.

**New RKO candy stand in its Albany Theatre, New Brunswick, N.J., features a large Pronto Warmer.**





# ART EXHIBITS •

(Continued from Page PE-6)

school level, or below, not be offered for sale.

Area amateurs, weekend painters, or hobbyists, often turn out surprisingly competent work. The problem is how to publicize that your theatre is going to have an exhibition, or how to locate talent. Once this is done, the submitted works can be screened by a board of judges consisting of knowledgeable persons versed in the graphic arts. We suggest that you use copy on your attraction sheets, and one-sheet posters in local stores handling artist's supplies. Contacting any organizations, such as sketch clubs, or community art centers will produce good results too. Whether or not to offer the paintings for sale should be

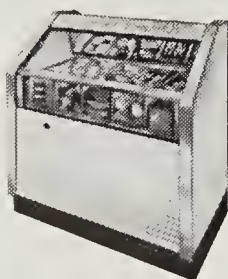


## The first show is in the lobby

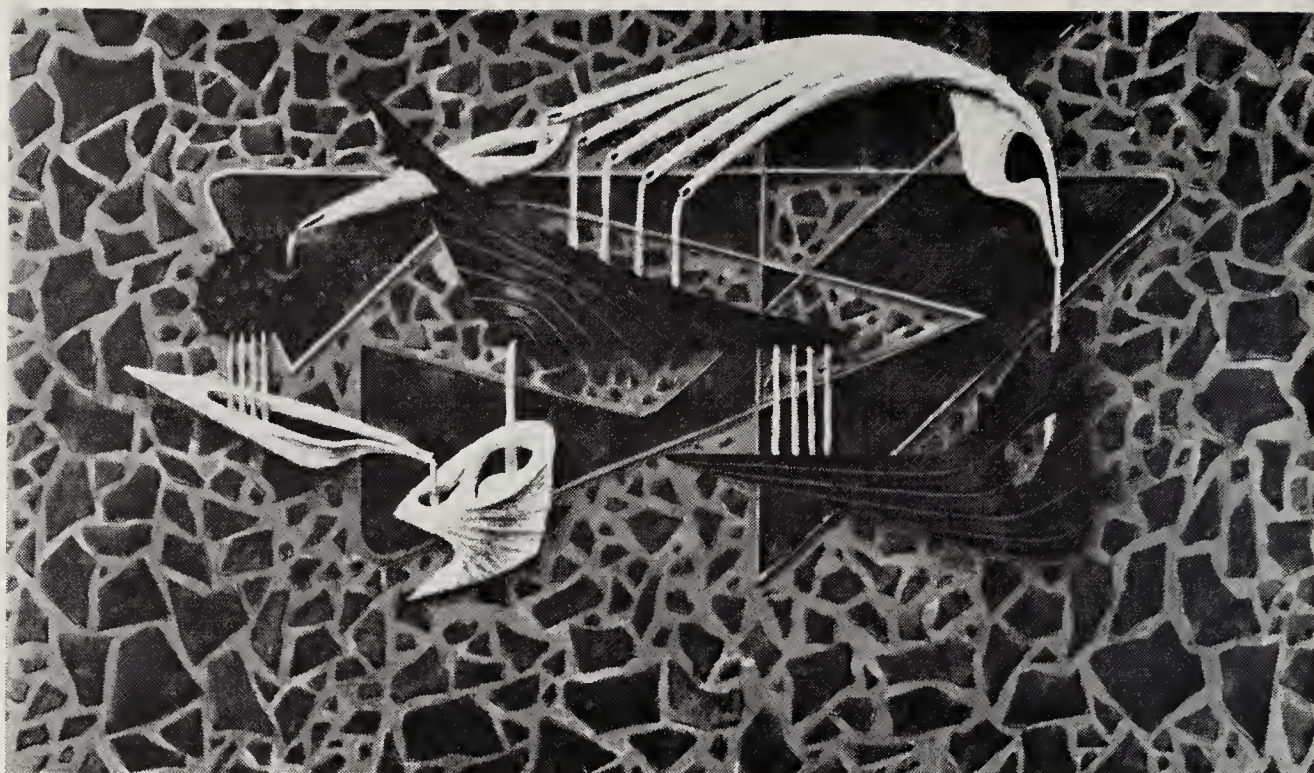
**Movies are better than ever.** So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally Case and Cooler, Inc.  
Bally, Pennsylvania



Lobby of the new RKO Theatre at 23rd St., N.Y.C., will be adorned with an unusual sculpted wall fountain 12x8 Ft.

determined by a consensus of those exhibiting. Best let others decide this question, if possible.

Then there is the question of a professional exhibition. You will have less trouble with the mechanics of setting up a show with the professional artist, who has been through this sort of thing before. He or she will know how they want their work displayed, and probably have an accurate idea of the market value of their work so that a price tag might be attached to the frame, should a patron be interested. A "pro" might also offer to attend his exhibit during hours the public can view the work, reducing your concern with the security and business aspect of the show. Contacting the professional artist, however, will probably prove more of a challenge than with the students or amateur painters. First of all, there aren't many. Secondly, not many of us know who they are or where to locate them. Try phoning the art teachers in your local high school, or the city or feature editor of the local paper for

names. If there is a museum, the curator will be able to give you this information. Area decorators who buy the work of local artists may also be of assistance, as well as a known local artist of note. A little resourcefulness will help you solve this problem.

What to exhibit can be nothing short of a headache, but a few guidelines might ease this somewhat. As a general rule, only galleries and museums hang "life" works, that is drawings, sketches, and paintings of human figures in the nude. Decline exhibiting life works. Your contributors will understand and not be offended. Next, you might ask the amateurs to submit the same type of study, that is, all of them hanging landscapes of an area landmark noted for its beauty. Or you might ask for only still lifes, or floral compositions. Such groupings make individual styles and techniques stand out and make for an interesting show that you could name and promote in copy with ease, such as the Rialto Theatre will present an award for the best amateur rendering in water color or oil paints of "Iriquois Bridge."



Small lounge of Cinema I-Cinema II shows how modern canvases were employed with contemporary furniture groupings.



# WOMETCO Does Major Overhaul On Miami Mayfair; Switzer Sales Winners

## Sunset Art House Renovations Also Announced

MIAMI—A major job of remodeling has been done on Wometco's Mayfair Art Theatre here under the direction of Harvey Fleischman, district manager and head of Wometco's Maintenance Department. Similar to the remodeling job done some time back at the Parkway, another art house, it does not take away from the Mayfair's famous "coziness." If anything, according to Fleischman, it is enhanced.

The entire house has been refurbished: seating has been rearranged (36" back to back) giving more leg room. This was done with a loss of only 20 seats. All chairs were reupholstered, adding foam rubber cushions over the springs. Wherever one sits, he is facing the screen, under the new arrangement.

The auditorium is all in gold: upholstery, draperies, wall, with a matching monochrome foyer trimmed in charcoal and white and with a red carpet. The old walls were completely knocked out. The box office was replaced by a low counter set back where the doorman formerly stood. The cashier's booth is now located there and the front of the theatre is

more "opened up." A turnstile has also been installed.

A "floating" acoustic ceiling is one of the interior's highlights. The air conditioning system was changed from water-cooled to air-cooled.

The stage has been set back by knocking off the front part so that the audience no longer has the feeling of looking over a wall. "This has cleaned up the front end of the theatre considerably," Fleischman said.

The new art gallery area has walls of a soft material covered in gold burlap over which nails can be stuck to hang paintings. The television set was removed and the whole area has chess tables, coffee nook, etc. The coffee bar has a new floor and ceiling of vinyl in gold. A bank of three vending machines—candy, cold drinks—is a very attractive installation in a formica wall.

Fleischman is proud of the fact that "we didn't lose a performance during the whole procedure!" All work was done in the morning and afternoon hours, midweek. Patron comment cards have been extravagant in praise of the Mayfair's "New Look." Fleischman advises that Wometco will be doing some remodelling work in the Sunset Art Theatre "soon." The chain has four art houses. In addition to the Mayfair, located just outside the immediate downtown area, there is the Parkway Theatre and Art Gallery in a fashionable close-in residential and business neighborhood; the Normandie, Miami Beach, and the Sunset, South Miami, adjacent to the University of Miami.



Dozier

third prize to Rosen Brokerage, 8016 Dale, St. Louis, Missouri.

In Switzer's contest, the first-prize winner for each quarter has the option of taking any one of five expense-paid trips—to Los Angeles, New York City, Miami Beach, Fort Lauderdale, or Las Vegas. The second- and third-prize winners receive cash awards. Winners are selected on the basis of a point system that reflects both sales volume and sales increases over 1961. At the close of the fourth quarter, a grand-prize winner will be selected on the basis of sales performance during the entire year. The grand-prize trip: a full week in Honolulu.

This is the first year for Switzer's travel-incentive program. Regarding its success in stimulating sales, Glenn Edgar, Syndicate Sales Manager, said, "We don't know to what extent the contest is responsible, but our sales so far this year are substantially above those of 1961. Everything seems to indicate that the contest is playing an important role. We're happy!"

## Seating Developments

(Continued from Page PE-5)

tinental" arrangement, keeping only the side aisles and one, off-center aisle dividing the entire body of seats. This type arrangement also assists locating reserved seats when hard ticket policies are adopted.

Whether or not theatre chair manufacturers turned extensively to new materials and designs to solve the problem posed by three and four hour pictures, we do not know. But the net result has been improved postural and sight-line arrangements in the theatre of the Sixties.

Leather and mohair have been displaced by nylon-Orlon-dacron and advanced synthetic leathers, and aluminum has come into its own as a structural material for frames. Foam rubber and full sprung backs have been added to take some of the stiffness out of the heavy duty commercial seat cushions.

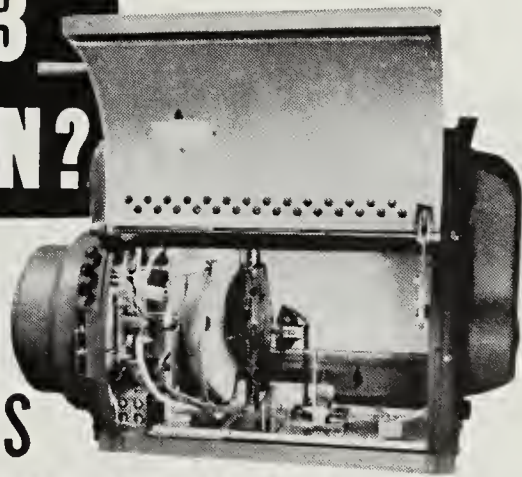
Material studies by a consulting engineering firm for Detroit's Civic Auditorium last year established one of the new foams as the toughest seat cushioning material found to date. Specifications for the auditorium called for an upholstering material that could be used without any additional padding, and that would meet compression and shock tests that were brutal. The successful candidate was a fully molded urethane foam cushion made with DuPont's "Hylene." Heywood-Wakefield, which eventually was awarded the contract for constructing the super-tough seats that would have to take the abuse of excited sports fans as well as conventional usages, made the cushion design available in general models, thousands of which were installed in the new Fisher Theatre in Detroit.

Today's seats are not only softer, but their improved adjusting features permits them to accommodate the postural variations in homo sapien with little difficulty.

Theatre men will have to face up to this notion that tomorrow's profits will come from the big picture, which patrons should not be expected to endure on yesterday's seats.

## CAN YOU MATCH ONE OF THESE 3 TO YOUR SCREEN?

### Strong X-16 XENON ARC PROJECTION LAMPS



- 900-watt model for screens up to 23 feet wide (matte—Cinemascope Aperture) or 28 feet wide (high gain—Cinemascope Aperture)
- 1600-watt model for screens up to 29 feet wide (matte—Cinemascope Aperture) or 36 feet wide (high gain—Cinemascope Aperture)
- 2500-watt model for screens up to 35 feet wide (matte—Cinemascope Aperture) or 43 feet wide (high gain—Cinemascope Aperture)

- Steady, flickerless, pure white light is independent of voltage variations of the power line supply.
- Extremely even distribution of light throughout the total screen area.
- "Push-Button repeatability" of intensity and color temperature.
- Excellent color film reproduction.
- Focus remains constant.
- Projects practically no heat to the film or aperture plate. No cooling required.
- Cleanliness assures maximum life for the projector.
- Simple operation. No moving parts in the light source.
- Maintenance and current costs are approximately the same as for carbon and current costs for operating a carbon arc lamp of equivalent light output.

Send for brochure. Demonstration in your theatre on request.

**THE Strong ELECTRIC CORPORATION**  
21 CITY PARK AVENUE • TOLEDO 1, OHIO



## Crush Salesman Honored

EVANSTON, ILL. — The Crush "Leader Salesman of the Year" award was presented to F. Gordon Schmittou of Memphis, Tennessee at the recent annual sales meeting held in Evanston, Illinois. An engraved plaque and a 19 inch portable television were awarded Schmittou by Derrill W. Stevenson, national sales manager of the Crush and Hires fountain division.

**QUALITY  
SERVICE  
VALUE**



**America's  
headquarters  
for all  
theatre equipment  
and supplies**

**NATIONAL THEATRE SUPPLY COMPANY**

# NEW PRODUCTS

## ... that have Theatre interest

### Sno-Ball Machine



Sno-Master Manufacturing Co. has announced a new model, redesigned so that the machine may be used to make the popular slush drinks.

A fully insulated hopper stores ice until needed, eliminating most meltage, then, when a switch is thrown, the machine shaves ice directly into the cup.

Topped with a fruit flavor, or mixed with fruit, the machine will turn out snow balls or slush drinks with a profit margin of over 500 per cent.

The machine is constructed of aluminum and stainless steel with an all mirror finish. It weighs 65 pounds and occupies one square foot of counter space. Operation permits the cones to be made without handling, meeting health department requirements. The machine is available on a liberal time payment plan or under a rental contract. Sno-master mobile units are also available.

The unit comes equipped with a GE 1/2 HP AC motor. Shipping weight 75 lbs.

### Chuck-Hole Mix



An improved double coating process has added cohesive stability to Revere's widely used chuck-hole repair product, even when applied on wet surfaces or during rain. The new process prevents water from separating the coated aggregate when the material is placed in a wet chuck-hole or on a wet surface. Upon compression, all water is forced away from the repair for permanent bond.

Chuck-holes and broken pavements can be repaired in minutes without stopping normal traffic flow—permanently and economically before extensive pavement damage occurs. STA-FIL has unlimited storage life. It will not stick to or harden in the container.

### Redesigned Cup



A refreshing modern approach to the use of color has been taken by Lily-Tulip Cup in the redesign of its cold vending cups.

Taking the well known classic leaf pattern as a point of departure, the new cup designs are stylized leaf motifs executed in six brilliant high-fashion colors which actually seem to glow. Random packed, they are available in 7, 9, and 10 ounce sizes. The new tight rims and extra rigidity insure flawless vending in all machines and make the cups trim, sturdy and comfortable to hold.

## Will Your Rectifier Stacks Be Among The Spring Casualties?

**There Will Be Many "Dead" Selenium Stacks In Rectifiers When Drive In Theatres Re-open This Spring!**



Idle selenium plates accumulate moisture during the winter months and require re-forming before they are put back into service. Why not write us for simple re-forming instructions. A few minutes preparation may save you dollars.

Kneisley Silicon Stacks are recommended as replacements of selenium stacks which do fail. Silicon diodes are: impervious to moisture because they are hermetically sealed-diodes, are non-aging and 97% to 98% efficient in themselves.

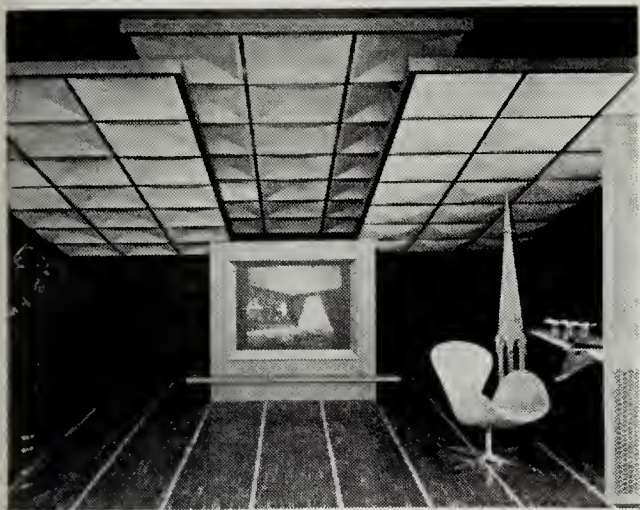
Many thousands of silicon diodes are giving dependable service daily in Kneisley Replacement Stacks and Sil-Tubes.

See your supply dealer or write:

**THE KNEISLEY ELECTRIC CO., P.O. BOX 1506, TOLEDO 3, OHIO**



## Acousti-Shell Panels



Acousti-Shell, the three dimensional fiber glass acoustical panel introduced by Johns-Manville late last year, now is available in new textured vault and inverted vault forms. The original panel was manufactured in vault form with a fiber glass fabric facing, whereas the new styles come with a painted surface and at about half the cost.

All three types of Acousti-Shell panel are designed to provide an acoustical ceiling of unusual interest where high style acoustical ceilings are required.

The new textured vault panel features a rippled surface on its concave side. It is painted white and affords the same striking appearance as the fabric-covered panel.

J-M's inverted vault Acousti-Shell panel is installed with the vault projecting downward. This creates a three-dimensional ceiling with an unusual ovoid character. The panel has a smooth white painted surface.

Like their predecessor, the two new styles measure 24" x 24" and their third dimension measures approximately 2 inches. J-M also offers flat units in all three styles for borders or other areas where a non-dimensional surface is desired.

The three styles of Acousti-Shell are acoustically efficient, flame resistant and light and easy to install. The lay-in panels are supported by a suspended grid system.

## New Bruan Theatres House

John D. Lusk and Son, partners of Santa Gertrudes Associates and owners of Whittwood Shopping Center, announced a lease agreement this week with Bruan's Whittier Theatres, Inc. covering a 1,000 seat motion picture theatre in the Whittwood Shopping Center, Whittier, California.

Design of the \$450,000 theatre, to be known as the Whittwood, will be in cooperation with the B. F. Shearer Company, Los Angeles theatre specialists, who will furnish interior plans and specifications.

Seating will be by Heywood-Wakefield Co. with particular emphasis on customer comfort, using ample spacing and loge-type chairs throughout. Tasteful interior decor of white and gold throughout the auditorium and lounge areas are among plans for customer enjoyment.

Parking for 800 cars will be available in the immediate area.

On the technical side, B. F. Shearer Company engineers will install the latest projection and sound system to present all types of motion picture programming. Of additional interest is the stage area arranged to accommodate fashion shows, community workshops, kiddie programs and current events. Opening date is planned for June 5th, 1963.

*best seat  
in this house*

Patrons of Manhattan's new Cinema I and Cinema II sit deep in the engineered comfort of TC-725 chairs by Heywood-Wakefield. Coil-spring seats and shaped, polyfoam padded backs. Designed to equal the elegant surroundings. For details, contact Heywood-Wakefield, Public Seating Division, Menominee, Mich.

*best seat  
in any  
house*



**BUY DIRECT**  
FROM

**Ballantyne**

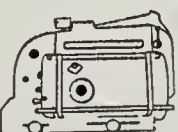
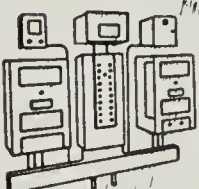
**Save on equipment from one of the  
oldest equipment companies.**

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

**YOU BUY  
WITH  
CONFIDENCE**

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.



**Ballantyne**

**BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**  
A DIVISION OF ABC VENDING CORPORATION  
1712 JACKSON ST., OMAHA, NEBRASKA



**WANT FURTHER INFORMATION ON  
PRODUCTS**

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**Please Check:**

- ☐ BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., Theatre Equipment
- ☐ BALLY CASE & COOLER, INC., Ice Cream Cases
- ☐ CARBONS, INC., Lorraine Carbons
- ☐ COCA-COLA CO., THE, Coca-Cola, Multiplex Meteor Dispensers
- ☐ HEYWOOD-WAKEFIELD, Theatre Seating
- ☐ KNEISLEY ELECTRIC CO., THE, Rectifiers
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL CARBON CO., "National" Projector Carbons
- ☐ NATIONAL THEATRE SUPPLY CO., Theatre Equipment and Supplies
- ☐ NORTH AMERICAN PHILIPS CO., INC., Norelco 70/35mm Projectors
- ☐ STRONG ELECTRIC CORP., THE, Projection Lamps

**WANT FURTHER INFORMATION ON**

**NEW PRODUCTS**

**SHOWN IN THIS ISSUE?**

**LIST ITEMS**

ISSUE OF JANUARY 16, 1963

NAME

THEATRE

ADDRESS

CITY, STATE

**MOTION PICTURE EXHIBITOR**  
317 N. Broad St., Philadelphia 7, Pa.

# Ashcraft Sees Core-Lite Upping D-I Light

NEW YORK—The new Ashcraft Core-Lite projection arc lamp, specially designed and marketed to replace lamps burning 9mm copper coated positive carbons and lamps burning 9mm and 10mm black rotating positive carbons in indoor theatres, now has a greatly increased sales probability for drive-in theatres, according to the results of tests recently completed and just released by Clarence Ashcraft, inventor and manufacturer of the new lamp.

All previous tests on the new lamp, before it was introduced to the theatre market, were conducted by using currents confined to ranges between 78 and 95 amperes. Within these limitations, the lamp increased screen lighting and light distribution (side-lighting) up to 100 per cent, and saving in carbon costs were as much as 50 per cent.

Under the new tests, at current ranges between 95 and 115 amperes, the discovery was made of the even greater increased center and side lighting which makes the Core-Lite now particularly useful in small to medium sized drive-ins, the inventor states. These higher current tests followed tests made in early December by Merle Chamberlain, Technical Supervisor for Metro-Goldwyn-Mayer Pictures, at the company's studio in California. Remarks made by Chamberlain, following the coast tests were highly laudatory, and reported in the trade press Dec. 4th.

It has been stated by carbon company technicians and by field representatives of the now defunct Motion Picture Research Council that the thousands of drive-ins in the 350 to

800 car capacity range, that screen lights has been woefully inadequate. The owners of these theatres have been so informed and are well aware of the poor light on their screens. It has not been possible, however, up to now to produce greater screen light at costs these smaller drive-in theatres could afford. With the Core-Lite, it is estimated that carbon savings would more than pay for additional Core-Lite equipment expense in about four and one half years. This benefit would be in addition to the resulting increase in screen light, both center and at the sides, where the drive-ins are most deficient. Up to 20 per cent in center lighting and up to 100 per cent increase in side lighting will result by using the Core-Lite, Ashcraft stated.

National Theatre Supply Company, distributors of the lamp, said that it will demonstrate the new Core-Lite in theatre booths, using the theatre's now existing lenses and screens, to support their claims for the Core-Lite's efficiency, as contrasted with the arc lamp equipment now in the theatre. There will be a proven greatly increased light, greater distribution of light, combined with proven decreased carbon costs, according to both the inventor and the distributors.

In relation to its offered no-cost demonstration in theatres, National Theatre Supply Company's president, W. J. Turnbull has stated, "The Core-Lite arc lamp is a piece of equipment that most indoor and drive-in theatres simply cannot afford to be without. Any of our branch managers will arrange a demonstration to prove the remarkable capabilities of the new lamp."

## Norelco PROJECTION EQUIPMENT

*Available from  
leading theatre supply  
dealers*

**NORTH AMERICAN PHILIPS COMPANY, INC.**  
Motion Picture Equipment Division  
100 East 42nd St., New York 17, N. Y.

## Matthews Cited by SMPTE

NEW YORK—Glenn E. Matthews, technical editor for the Research Laboratories of the Eastman Kodak Company, was honored for his outstanding service to the Society of Motion Picture and Television Engineers, by the presentation of a scroll, at the 92nd Semi-annual Convention of the SMPTE at the Drake Hotel in Chicago.

At a recent meeting of the Board of Governors, John W. Servies, the president of the SMPTE, cited Matthews for his able and devoted service to the Society, over a period of many years. Matthews joined the SMPTE in 1930 and in 1934 he was named a Fellow. From 1938 to 1940, and from 1947 to 1957, he served on the Board of Editors, and since 1957, he has been the Editorial Vice-President of the SMPTE. He was the Chairman of the Progress Committee from 1930 to 1931 and Chairman of the Papers Committee from 1936 to 1938. He was Program Chairman of the 78th SMPTE Convention held at Lake Placid in the fall of 1955.

## Voudouris Eprad Sales Mgr.

TOLEDO—Paul J. Voudouris was recently appointed sales manager of Eprad, Inc.'s theatre products division according to company president, Al Boudouris. Products marketed by the theatre division include sound systems, electric in-a-car heaters, speakers, junction boxes and car counters.

Voudouris succeeds James P. McSorley who recently joined Beeson-Reichert, Inc. the advertising agency serving Eprad, Inc.

## New Coke Theatre Mgr.

ATLANTA—Harvey Westfall has been appointed theater and concessions manager for the Fountain Sales Department of The Coca-Cola Company. The announcement was made by George A. Callard, vice president in charge of fountain sales. Westfall was formerly supervisor of special representatives, Los Angeles region. He will assume the duties formerly handled by the late Charles A. Bourdelais, Jr.

Westfall is a veteran of more than twenty-five years service in the fountain part of the Coca-Cola business.

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# SERVICESECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JANUARY 16, 1963 SECTION TWO  
VOL. 69, NO. 3

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy  
CAR—Cartoon

COMP—Compilation  
D—Drama  
DOC—Documentary

MD—Melodrama  
MU—Musical  
W—Western

NOV—Novelty  
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama  
CS—CinemaScope  
DC—DeLuxe Color

DS—Dyaliscope  
EC—Eastman Color  
MC—MetroColor

PV—Panavision  
RE—Reissue  
TC—Technicolor

TE—Technirama  
TS—Totalscope  
VV—VistaVision  
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmidt, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6208 BILLY BUDD—D-123m.—Robert Ryan, Peter Ustinov, Melvyn Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6204 CONVICTS 4 (See "REPRIEVE")
- 6211 FRIGHTENED CITY, THE—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6204 HANDS OF A STRANGER—MD-76m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 HITLER—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 REPRIEVE (CONVICTS 4)—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Crippling, personalized look at 20th Century crime and punishment
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

#### COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Crag, Francoise Prevost—England

DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

#### COMING

BLACK ZOO—(PV; EC)—Michael Cough, Virginia Grey

GUNFIGHTERS, THE—(CS; C)—David Janssen

55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven

TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 709 MARCO POLO—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 PANIC IN YEAR ZERO—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 PREMATURE BURIAL—MD-82m.—(PV; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

#### TO BE REVIEWED

BATTLE BEYOND THE SUN—(Vitascope, C)—Ed Perry—Filmgroup

BEACH PARTY—(PV, C)—Frankie Avalon

BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith

DEMENTIA—William Campbell, Luana Anders—Filmgroup

HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland

INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray

MASQUE OF THE RED DEATH—(PV; C)—Vincent Price

NIGHT TIDE—Dennis Hopper—Filmgroup

OPERATION BIKINI—(PV; Color)—Tab Hunter, Frankie Avalon

PIT, THE—Dirk Bogarde, Mary Ure

RAVEN, THE—(PV; C)—Vincent Price, Peter Lorre, Boris Karloff

SAMPSON AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott

SCHIZO—Leticia Roman, John Saxon

YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

#### A

Advice And Consent	SP.	Col.
•Air Patrol	A1	Fox
•All Fall Down	A3	MGM
•All The Way Home		Par.
•Almost Angels	A1	BV
•Amazons of Rome	A2	UA
•America, America		WB
•Antigone	A2	For.
•Arturo's Island	B	MGM
•Assignment Outer Space		A-I
•Attong		MGM

## PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
•Battle, The		Fox
•Battle Beyond the Sun (Filmgroup)		A-1
•Beach Party		A-1
•Bear, The		Emb.
•Beauty And The Beast	A1	UA
•Becket		Par.
Bell' Antonio	C	Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
•Birds, The		U-1
•Black Gold		WB
•Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
•Brain That Wouldn't Die, The	B	A1
•Brass Bottle, The		U
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-1
•Bye, Bye Birdie		Col.

## C

Cabinet Of Caligari	B	Fox
•Cairo		MGM
•Call Me Bwana		UA
Candide	B	For.
•Candy Web, The		Col.
Cape Fear	A3	U-1
•Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
•Caretakers, The		UA
Cash On Demand	A1	Col.
•Castilians, The		WB
•Cattle King		MGM
•Ceremony, The		UA
•Chalk Garden, The		U-1
Chapman Report, The	B	WB
•Charade		U-1
•Child Is Waiting, A		UA
Cleo From 5 to 7	SP.	For.
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
•Come Blow Your Horn		PAR.
•Come Fly With Me		MGM
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
•Condemned Of Altona, The		Fox
•Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
Convicts 4 (See "Reprieve")		
•Cool Mikado, The		UA
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
•Counterfeiters Of Paris		A3
•Court Martial		A2
•Courtship Of Eddie's Father, The		MGM
•Crime Does Not Pay	A3	Emb.
•Critic's Choice	A3	WB

## D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
•Dark Purpose		U
David And Lisa		Misc.
•Day Mars Invaded Earth, The	A1	Fox
•Day Of The Trifids, The		AA
Day The Earth Caught Fire, The	B	U-1
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	A1
•Dementia (Filmgroup)		A-1
•Devi	A2	For.
Devil's Wanton, The		Emb.
Diamond Head	B	Col.
•Diary of a Madman		UA
•Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Doctor In Love	B	For.
•Dr. No	B	UA
•Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
•Drums Of Africa		MGM
During One Night (Night of Passion)	C	For.

## E

Electra		For.
End Of Desire		For.
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Experiment In Terror	A2	Col.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs  
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

## TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer  
 SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn  
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGeehan, Susan Hampshire

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

628 ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama  
 713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy  
 621 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half  
 706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy  
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal  
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement  
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama  
 625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention  
 620 HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made  
 703 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential  
 627 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English  
 701 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles  
 710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half  
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English  
 708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer  
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles  
 617 THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky  
 704 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer  
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer  
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made  
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
 629 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program  
 702 ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 Feb. MANIAC—Kerwin Mathews, Nadia Gray  
 Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 Mar. MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams

## COMING

BYE, BYE BIRDIE—(PV; EC)—Dick Van Dyke, Janet Leigh  
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 FURY OF THE PAGANS—(C)—Edmund Purdom  
 I LOVE YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

## EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles  
 BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC)—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English



**SEVEN CAPITAL SINS**—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**SKY ABOVE—THE MUD BELOW, THE**—DOC—90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
**STRANGERS IN THE CITY**—D—83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

## COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 Mar. **FACE IN THE RAIN**—Rory Calhoun, Maria Berti  
 Feb. **MADAME**—(TE 70; TC)—Sophia Loren, Robert Hessein—Italian  
 Mar. **LOVE AT TWENTY**—All Star Cast  
**YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 **ALL FALL DOWN**—D—111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel  
**ARTURO'S ISLAND**—D—90m.—Reginald Kerner, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 218 **BOYS' NIGHT OUT**—C—115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
 214 **DAMON AND PYTHIAS**—D—99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 311 **ESCAPE FROM EAST BERLIN**—MD—94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely teller of escape under the wall separating East and West Berlin—Made in West Berlin  
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D—153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France  
 213 **HORIZONTAL LIEUTENANT, THE**—C—90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy  
**HOW THE WEST WAS WON**—D—155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 301 **I THANK A FOOL**—D—100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 312 **KILL OR CURE**—C—88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 217 **LOLITA**—D—152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs  
 208 **MURDER SHE SAID**—CD—87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made  
 365 **MUTINY ON THE BOUNTY**—D—179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
**PASSWORD IS COURAGE**—CD—116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 **PERIOD OF ADJUSTMENT**—C—112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 216 **RIDE THE HIGH COUNTRY**—W—94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
 212 **SWEET BIRD OF YOUTH**—D—120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play  
 304 **SWORDSMAN OF SIENA**—MD—92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 223 **TARTARS THE**—MD—83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian made  
 222 **TARZAN GOES TO INDIA**—MD—86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 314 **TRIAL AND ERROR**—CD—99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 **TWO WEEKS IN ANOTHER TOWN**—D—107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 **VERY PRIVATE AFFAIR, A**—D—94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
**WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN—129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 210 **WORLD IN MY POCKET**—MD—93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

### COMING FEATURES IN ORDER OF RELEASE

Dec. **COUNTERFEITERS OF PARIS**—Jean Gabin  
 Jan. **CAIRO**—George Sanders, Richard Johnson  
 Feb. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan  
 Feb. **COME FLY WITH ME**—(CS; C)—Dolores Hart, Hugh O'Brian  
 Feb. **DIME WITH A HALO**—Barbara Luna, El Fostorito  
 Feb. **HOOK, THE**—(CS)—Kirk Douglas, Robert Walker, Jr.  
 Mar. **COURTSHIP OF EDDIE'S FATHER, THE**—(CS; MC)—Glenn Ford, Shirley Jones  
 Mar. **FOLLOW THE BOYS**—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn  
 Mar. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth

## COMING

**ATTONG**—Rory Calhoun, William Bendix  
**CAPTAIN SINDBAD**—(C)—Guy Williams, Heidi Bruehl  
**CATTLE KING**—(EC)—Robert Taylor, Joan Caulfield  
**DRUMS OF AFRICA**—(PV; MC)—Frankie Avalon, Mariette Hartley  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta  
**HAUNTING, THE**—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
**IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch  
**IT HAPPENED AT THE WORLD'S FAIR**—(PV; MC)—Elvis Presley, Joan O'Brien  
**LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale  
**MONKEY IN WINTER**—Jean Gabin  
**MOON WALK**—(PV; C)—Shirley Jones, Gig Young, Red Buttons  
**MURDER AT THE GALLOP**—Margaret Rutherford, Robert Morley  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley  
**SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain  
**TAMAHINE**—(EC)—Nancy Kwan, Dennis Price  
**RIFIPI IN TOKYO**—Karl Boehm  
**TODAY WE LIVE**—Simone Signoret, Stuart Whitman  
**TWO ARE GUILTY**—Anthony Perkins, Jean Claude Briajoy  
**VERY IMPORTANT PERSONS**—(PV; EC)—Elizabeth Taylor, Richard Burton  
**VICE AND VIRTUE**—Catherine Danevue, Annie Girardot, Robert Hessein  
**VILLAGE OF DAUGHTERS**—Eric Sykes, Gregoire Aslan

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6112 **BRUSHFIRE**—MD—80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer  
 6113 **COUNTERFEIT TRAITOR, THE**—MD—140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad  
 R6119 **DELICATE DELINQUENT, THE**—C—101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 6115 **ESCAPE FROM ZAHRAIN**—D—93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn  
 6106 **ERRAND BOY, THE**—C—92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry  
 R6208 **FANCY PANTS**—C—92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6111 **FOREVER MY LOVE**—D—147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English  
 6205 **GIRLS, GIRLS, GIRLS**—CMU—106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 **GIRL NAMED TAMIKO, A**—D—110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 6117 **HATARI**—AD—158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
 6116 **HELL IS FOR HEROES**—D—90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war  
 6108 **HEY, LET'S TWIST**—MU—80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential  
 6206 **IT'S ONLY MONEY**—C—84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry  
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W—122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell

## F

• **Face In The Rain** \_\_\_\_\_ A1 Emb.  
 • **Fancy Pants**—RE \_\_\_\_\_ A1 Par.  
 • **Far Country, The**—RE \_\_\_\_\_ A1 U-I  
 • **55 Days At Peking** \_\_\_\_\_ AA  
 • **Firebrand** \_\_\_\_\_ B Fox  
 • **First Spaceship On Venus** \_\_\_\_\_ For.  
 • **First Wife** \_\_\_\_\_ Par.  
 • **Five Finger Exercise** \_\_\_\_\_ A2 Col.  
 • **Five Miles To Midnight** \_\_\_\_\_ UA  
 • **Five Weeks In A Balloon** \_\_\_\_\_ A1 Fox  
 • **Flame In The Streets** \_\_\_\_\_ A2 For.  
 • **Flight From Ashiya** \_\_\_\_\_ UA  
 • **Follow That Dream** \_\_\_\_\_ A1 UA  
 • **Follow The Boys** \_\_\_\_\_ B MCM  
 • **Force Of Impulse** \_\_\_\_\_ B Misc.  
 • **Forever My Love** \_\_\_\_\_ A1 Par.  
 • **For Love Or Money** \_\_\_\_\_ U-I  
 • **40 Pounds Of Trouble** \_\_\_\_\_ A2 U-I  
 • **Four Horsemen Of The Apocalypse** \_\_\_\_\_ A3 MCM  
 • **Freud** \_\_\_\_\_ Sp. U-I  
 • **Frightened City, The** \_\_\_\_\_ B AA  
 • **Fury Of The Pagans** \_\_\_\_\_ Col.

## G

• **Gathering Of Eagles, A** \_\_\_\_\_ U-I  
 • **Gay Purr-EE** \_\_\_\_\_ A1 WB  
 • **Geronimo** \_\_\_\_\_ A2 UA  
 • **Gigot** \_\_\_\_\_ A1 Fox  
 • **Gina** \_\_\_\_\_ For.  
 • **Girl Chasers, The** \_\_\_\_\_ For.  
 • **Girl Named Tamiko, A** \_\_\_\_\_ B Par.  
 • **Girl With The Golden Eyes, The** \_\_\_\_\_ C For.  
 • **Girls, Girls, Girls** \_\_\_\_\_ A2 Par.  
 • **Gold For The Caesars** \_\_\_\_\_ MCM  
 • **Golden Arrow, The** \_\_\_\_\_ MCM  
 • **Grand Duke And Mr. Pimm, The** \_\_\_\_\_ UA  
 • **Great Chase, The** \_\_\_\_\_ Misc.  
 • **Great Escape, The** \_\_\_\_\_ UA  
 • **Greatest Story Ever Told, The** \_\_\_\_\_ UA  
 • **Gunfighters, The** \_\_\_\_\_ AA  
 • **Guns Of The Black Witch** \_\_\_\_\_ B A-I  
 • **Guns Of Darkness** \_\_\_\_\_ A2 WB  
 • **Gypsy** \_\_\_\_\_ B WB

## H

• **Hand Of Death** \_\_\_\_\_ A2 Fox  
 • **Hands Of A Stranger** \_\_\_\_\_ A2 AA  
 • **Harold Lloyd's World of Comedy** \_\_\_\_\_ A1 Misc.  
 • **Hatari** \_\_\_\_\_ A1 Par.  
 • **Haunted Village, The** \_\_\_\_\_ A-I  
 • **Haunting, The** \_\_\_\_\_ MCM  
 • **Have Figure, Will Travel** \_\_\_\_\_ Misc.  
 • **Hell Is For Heroes** \_\_\_\_\_ A2 Par.  
 • **Hellions** \_\_\_\_\_ A2 Col.  
 • **Hemingway's Adventures Of A Young Man** \_\_\_\_\_ A3 Fox  
 • **Here's Las Vegas** \_\_\_\_\_ UA  
 • **Hero's Island** \_\_\_\_\_ A1 UA  
 • **Hey, Let's Twist** \_\_\_\_\_ A1 Par.  
 • **Hitler** \_\_\_\_\_ A3 AA  
 • **Hook, The** \_\_\_\_\_ MCM  
 • **Horizontal Lieutenant, The** \_\_\_\_\_ A2 MCM  
 • **Horror Chamber Of Dr. Faustus, The** \_\_\_\_\_ A3 For.  
 • **Horror Hotel** \_\_\_\_\_ For.  
 • **Horse Without A Head, The** \_\_\_\_\_ BV  
 • **House Of Women** \_\_\_\_\_ B WB  
 • **How The West Was Won** \_\_\_\_\_ MGM  
 • **Hud** \_\_\_\_\_ Par.  
 • **Hunza, The Himalayan Shangri-La** \_\_\_\_\_ Misc.

## I

• **If A Man Answers** \_\_\_\_\_ A3 U-I  
 • **I Spit On Your Grave** \_\_\_\_\_ For.  
 • **I Thank A Fool** \_\_\_\_\_ A3 MCM  
 • **Il Grido** \_\_\_\_\_ For.  
 • **I Love, You Love** \_\_\_\_\_ C Col.  
 • **Immoral West, The** \_\_\_\_\_ Misc.  
 • **Important Man, The** \_\_\_\_\_ SP. For.  
 • **In Search Of The Castaways** \_\_\_\_\_ A1 BV  
 • **In The French Style** \_\_\_\_\_ Col.  
 • **Incident In An Alley** \_\_\_\_\_ A2 U-A  
 • **In The Cool Of The Day** \_\_\_\_\_ MCM  
 • **I Like Money** \_\_\_\_\_ A3 Fox  
 • **Incredible Mr. Limpet, The** \_\_\_\_\_ WB  
 • **Information Received** \_\_\_\_\_ A3 U-I  
 • **Intruder, The** \_\_\_\_\_ SP. Misc.  
 • **Invasion Of The Star Creatures** \_\_\_\_\_ A1 A-I  
 • **Interns, The** \_\_\_\_\_ A3 Col.  
 • **Irma La Douce** \_\_\_\_\_ UA  
 • **Iron Collar, The** \_\_\_\_\_ U-I  
 • **Iron Maiden, The** \_\_\_\_\_ Col.  
 • **Island Of Love** \_\_\_\_\_ WB  
 • **Island, The** \_\_\_\_\_ A1 For.  
 • **It Happened At The World's Fair** \_\_\_\_\_ MCM  
 • **It Happened In Athens** \_\_\_\_\_ B Fox  
 • **It Takes A Thief** \_\_\_\_\_ For.  
 • **It's A Mad, Mad, Mad, Mad World** \_\_\_\_\_ UA  
 • **It's Only Money** \_\_\_\_\_ A1 Par.



## J

Jack The Giant Killer	A1	UA
Jacktown		Misc.
Jason And The Golden Fleece		Col.
Jessica	B	UA
Joseph And His Brethren	A1	For.
Johnny Cool		UA
Jules And Jim	C	For.
Jumbo	A1	MGM

## K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill Or Cure	A1	MGM
Kind Of Loving, A	B	For.
King And I, The—RE	A1	Fox
Kiss Of The Vampire		U

## L

L-Shaped Room, The		Col.
Lad: A Dog	A1	WB
Lady And The Tramp—RE	A1	BV
La Notte (The Night)		For.
Lady For A Knight		UA
Lancelot And Guinevere		U-I
Last Of The Vikings, The		For.
Last Year At Marienbad	A3	For.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Legend Of Lobo, The	A1	BV
Legionnaire, The		MGM
Leopard, The		Fox
Lilies Of The Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
List Of Adrian Messenger, The		U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-I
Long Absence, The		For.
Long Day's Journey Into Night	SP.	EMB
Lonely Stage, The		UA
Longest Day, The	A1	Fox
Love At Twenty		EMB
Love With The Proper Stranger		Par.
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

## M

Madame	B	Emb.
Madison Avenue	A2	Fox
Magic Sword	A2	UA
Magic Voyage Of Sinbad, The		For.
Magnificent Tramp, The		For.
Main Attraction, The		MGM
Malaga	A3	WB
Manchurian Candidate, The	A3	UA
Man From The Dinners' Club		Col.
Man Who Shot Liberty Valance, The	A2	Par.
Maniac		Col.
Man's Favorite Sport		U-I
Manster, The	A2	For.
Marco Polo	A1	AI
Marizinia		For.
Masque Of The Red Death		AI
Matter Of Who, A	A2	For.
Maxime	B	For.
McLintock		UA
Merlin Jones		BV
Mermaids of Tiburon		Misc.
Merrill's Maudsers	A1	WB
Mighty Ursus	A2	UA
Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
Money, Money, Money	A3	For.
Mr. Hobbs Takes A Vacation	A1	Fox
Mongols, The	B	For.
Monkey In Winter		MGM
Moon Pilot	A1	BV
Moon Walk		MGM
Mothra	A1	Col.
Mouse On The Moon		UA
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
Murder At The Gallop		MGM
Music Man, The	A1	WB
Murder, She Said	A1	MGM
Murlel		UA
Mutiny On The Bounty	A2	MGM
My Fair Lady		WB
My Geisha	A2	Par.
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

## N

Nearly A Nasty Accident	A1	U-I
Never Let Go		For.
New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future		Emb.

6118	MY GEISHA—CD-120m.—(TE; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201	REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204	ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
6110	SIEGE OF SYRACUSE—MD-97m.—(EC; DS)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6109	TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6203	WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211	WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207	WHO'S GOT THE ACTION—C-93m.—(PV; C)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209	WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

## COMING FEATURES IN ORDER OF RELEASE

Mar.	PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
Apr.	MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen

## COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons  
 BECKET—(TC)—Richard Burton, Peter O'Toole  
 COME BLOW YOUR HORN—(PV; C)—Frank Sinatra, Molly Picon  
 DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour  
 FIRST WIFE—(TC)—Shirley MacLaine, Van Johnson  
 HUD—(PV)—Paul Newman, Melvyn Douglas  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward  
 NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn

## 20TH CENTURY-FOX

## DISTRIBUTED DURING THE PAST 12 MONTHS

209	BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211	CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlhy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
	FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218	FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220	GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213	HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241	I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214	IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
145	KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
	LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
	LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210	LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
202	MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
215	MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
142	PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
205	SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
208	STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
204	SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
	300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
206	WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124	20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
	YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

## COMING FEATURES IN ORDER OF RELEASE

May	HAND OF DEATH—(CS)—John Agar, Paula Raymond
July	AIR PATROL—(CS)—Willard Parker, Merry Anders
Jan.	SODOM AND GOMORRAH—Stewart Granger, Pier Angeli—Italian
	WORLD OF MARILYN MONROE THE—Documentary
	DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
Mar.	NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
Mar.	THIRTY YEARS OF FUN—Robert Youngson Compilation

## COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison  
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
 YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden  
 LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale  
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England  
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

## UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6212	DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202	DEAD TO THE WORLD—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studies
6216	FOLLOW THAT DREAM—CMU-110m.—(PV; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221	GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
6229	HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
6218	INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6219	JESSICA—CD-112m.—(PV; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
6214	MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
6235	MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
6220	MIGHTY URSUS—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
6225	MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms



- 6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
- 6213 **SERGEANTS 3**—CD-112m.—(PV; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-102m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

## COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Dec. **AMAZONS OF ROME**—(EC)—Louis Jourdan, Sylvia Syms
- Jan. **TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- Jan. **CHILD IS WAITING**—Burt Lancaster, Judy Garland—Larcas
- Jan. **FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak
- March **GRAND DUKE AND MR. PIMM, THE**—Glenn Ford, Hope Lange, Charles Boyer

## COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CEREMONY, THE**—Laurence Harvey, Sarah Mills
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DIARY OF A MADMAN, THE**—(C)—Vincent Price, Nancy Kovack—Admiral
- DR. NO**—Sean Connery, Jack Lord—Eon
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- GREAT ESCAPE, THE**—(PV; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Eliyabeth Montgomery—Chrislaw
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE**—Sidney Poitier, Lilia Skala—Rainbow
- LONELY STAGE, THE**—(C)—Judy Garland, Dirk Bogarde
- McINTOCK!**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON**—(EC)—Andy Williams, Peter Sellers, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—(Super-TR 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- SUMMER FLIGHT**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOM JONES**—(C)—Albert Finney, Susannah York—England
- TOYS IN THE ATTIC**—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- TWICE TOLD TALES**—Vincent Price, Mari Blanchard—Admiral

## UNIVERSAL

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
- 6210 **DAY THE EARTH CAUGHT FIRE, THE**—(DS)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
- 6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE**—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- 6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

## COMING FEATURES IN ORDER OF RELEASE

April **BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy

## COMING

- BRASS BOTTLE, THE**—Tony Randall, Burl Ives, Barbara Eden
- CHALK GARDEN, THE**—Hayley Mills, Deborah Kerr
- CHARADE**—(PV; C)—Cary Grant, Audrey Hepburn
- DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi
- FOR LOVE OR MONEY**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- KISS OF THE VAMPIRE, THE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; PV)—Cornel Wilde, Jean Wallace
- LIST OF ADRIAN MESSENGER, THE**—George C. Scott, Dana Wynter
- MAN'S FAVORITE SPORT**—(C)—Paula Prentiss, Rock Hudson
- PARANOIAC**—(C)—Janette Scott, Oliver Reed—English
- SHOWDOWN**—Audie Murphy, Kathleen Crowley
- TAMMY AND THE DOCTOR**—(C)—Sandra Dee, Peter Fonda
- TEN GIRLS AGO**—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
- THRILL OF IT ALL, THE**—(C)—Doris Day, James Garner
- UGLY AMERICAN, THE**—(C)—Marlon Brando, Elji Okada, Sandra Church

- Night Of Evil** \_\_\_\_\_ B Misc.
- Night Of Passion**—(See During One Night) \_\_\_\_\_
- **Night Tide (Firmgroup)** \_\_\_\_\_ A-I
- **Nine Hours To Rama** \_\_\_\_\_ Fox
- No Exit** \_\_\_\_\_ B For.
- No Man Is An Island** \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up)** \_\_\_\_\_ Emb.
- Notorious Landlady** \_\_\_\_\_ A3 Col.
- Nude Odyssey** \_\_\_\_\_ C For.
- **Nutty Professor, The** \_\_\_\_\_ Par.
- Nun And The Sergeant, The** \_\_\_\_\_ A3 UA

## O

- **Old Dark House, The** \_\_\_\_\_ Col.
- **Operation Bikini** \_\_\_\_\_ A-I
- Operation Snatch** \_\_\_\_\_ For.

## P

- **Palm Springs Week-End** \_\_\_\_\_ WB
- **Panic Button** \_\_\_\_\_ WB
- Panic In Year Zero** \_\_\_\_\_ A3 A-I
- Paradise Alley** \_\_\_\_\_ Misc.
- **Paranoiac** \_\_\_\_\_ U-I
- **Papa's Delicate Condition** \_\_\_\_\_ Par.
- **Paris When It Sizzles** \_\_\_\_\_ Par.
- Paridisio** \_\_\_\_\_ For.
- Passion Of Slow Fire, The** \_\_\_\_\_ B For.
- Password Is Courage, The** \_\_\_\_\_ A1 MGM
- **Payroll** \_\_\_\_\_ B AA
- Period Of Adjustment** \_\_\_\_\_ A3 MGM
- Phaedra** \_\_\_\_\_ C For.
- Phantom Of The Opera** \_\_\_\_\_ A1 U-I
- Phantom Planet** \_\_\_\_\_ A1 A-I
- Pigeon That Took Rome, The** \_\_\_\_\_ A3 Par.
- **Pink Panther** \_\_\_\_\_ UA
- Pinocchio—RE** \_\_\_\_\_ A1 BV
- Pirates Of Blood River** \_\_\_\_\_ A2 Col.
- **Pit, The** \_\_\_\_\_ A-I
- Playgirl After Dark** \_\_\_\_\_ For.
- **Play It Cooler** \_\_\_\_\_ Col.
- Poor White Trash** \_\_\_\_\_ B Misc.
- **Postman's Knock** \_\_\_\_\_ MGM
- Premature Burial** \_\_\_\_\_ A2 A-I
- Pressure Point** \_\_\_\_\_ SP. UA
- Prisoner Of The Iron Mask** \_\_\_\_\_ A1 A-I
- **PT 109** \_\_\_\_\_ WB
- **Proper Time, The** \_\_\_\_\_ UA
- Psycosimo** \_\_\_\_\_ For.
- Purple Hills, The** \_\_\_\_\_ A1 Fox

## Q

- Quare Fellow, The** \_\_\_\_\_ For.
- **Queen's Guard, The** \_\_\_\_\_ Fox
- Queen Of The Pirates** \_\_\_\_\_ A1 Col.

## R

- **Rampage** \_\_\_\_\_ WB
- **Raven, The** \_\_\_\_\_ A-I
- **Reach For Glory** \_\_\_\_\_ Col.
- Rear Window—RE** \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner** \_\_\_\_\_
- Reluctant Saint, The** \_\_\_\_\_ A1 For.
- Reptilicus** \_\_\_\_\_ A-I
- Reprieve (Convicts 4)** \_\_\_\_\_ A2 AA
- Requiem For A Heavyweight** \_\_\_\_\_ A2 Col.
- Ride The High Country** \_\_\_\_\_ A3 MGM
- Rider On A Dead Horse** \_\_\_\_\_ A3 AA
- **Rififi In Tokyo** \_\_\_\_\_ MGM
- Ring-A-Ding Rhythm** \_\_\_\_\_ A1 Col.
- Road To Hong Kong, The** \_\_\_\_\_ A1 UA
- Roman Holiday—RE** \_\_\_\_\_ A2 Par.
- Rome Adventure** \_\_\_\_\_ A3 WB
- **Running Man, The** \_\_\_\_\_ Col.

## S

- Sad Sack, The—RE** \_\_\_\_\_ A1 Par.
- Safe At Home** \_\_\_\_\_ A1 Col.
- Saintly Sinners** \_\_\_\_\_ A1 UA
- Samar** \_\_\_\_\_ A2 WB
- **Sampson And The Seven Miracles Of The World** \_\_\_\_\_ A2 A-I
- Saskatchewan—RE** \_\_\_\_\_ A2 U-I
- Satan Never Sleeps** \_\_\_\_\_ A3 Fox
- Satan In High Heels** \_\_\_\_\_ Misc.
- **Savage Sam** \_\_\_\_\_ BV
- **Savage Guns** \_\_\_\_\_ A2 MGM
- Sayonara—RE** \_\_\_\_\_ A2 WB



Scarface Mob, The		Misc.
• Schizo		A-1
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
• Senilita		Col.
Seven Capital Sins	C	Emb.
Sergeants 3	A1	UA
• Seven Seas To Calais		MGM
Shoot The Piano Player	B	For.
• Showdown		U
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
• Sodom And Gomorrah	B	Fox
• Son Of Flubber		BV
Son Of Sansom		For.
• Spencer's Mountain		WB
Spiral Road, The	A2	U-I
• Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
State Fair	A2	Fox
Strangers In The City	SP.	Emb.
Story Of The Count Of Monte Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
• Summer Magic		BV
• Summer Flight		UA
Summerskin	B	For.
Sundays and Cybele		For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swindle, The		For.
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T		
Tales Of Paris	C	For.
• Tamahine		MGM
Tales Of Terror	A2	AI
• Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Temptation		For.
• Ten Girls Ago		U-I
• Term Of Trial	A3	WB
That Touch Of Mink	B	U-I
• These Are The Damned		Col.
13 West Street	A2	Col.
• Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
• Third Of A Man	A2	UA
• Thrill Of It All, The		U-I
• Thirty Years Of Fun		Fox
Through A Glass Darkly	A3	For.
Time Bomb	A2	AA
• Today We Live		MGM
To Kill A Mocking Bird	A3	U-I
• Tom Jones		UA
Too Late Blues	B	Par.
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
• Toys In The Attic		UA
Trapeze—Reissue	B	UA
• Travels Of Marco Polo		AA
Trial And Error	A3	MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
• Twice Told Tales		UA
Twist All Night	A2	A-I
• Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U		
• Ugly American, The		U-I
Underwater City, The	A1	Col.

V		
Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
• Very Important Persons		MGM
Very Private Affair, A	B	MGM
• Vice And Virtue		MGM
• Victors, The		Col.
Vikings, The—Reissue	A3	UA
• Village Of Daughters		MGM
Viridiana	C	For.

## WARNER BROS.

## DISTRIBUTED DURING THE PAST 12 MONTHS

251	CHAPMAN REPORT, THE	D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
160	COUCH, THE	MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
256	DAYS OF WINE AND ROSES	D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Crim, well-made drama of evils of alcohol
163	HOUSE OF WOMEN	MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
253	GAY PURR-EE	CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
254	GYPSEY	MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169	GUNS OF DARKNESS	D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
158	LAD: A DOG	D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
161	MALAGA	MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
165	MERRILL'S MARAUDERS	D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
168	MUSIC MAN, THE	MU-151m.—(TE; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
162	ROME ADVENTURE	D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
164	SAMAR	MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
915	SAYONARA	D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
167	STORY OF THE COUNT OF MONTE CRISTO, THE	D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
252	WHAT EVER HAPPENED TO BABY JANE?	D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama
	WORLD BY NIGHT NO. 2	COMP.-118m.—(TE; TC)—Produced by Francesco Mazzel—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

## COMING FEATURES IN ORDER OF RELEASE

Feb.	TERM OF TRIAL	—Laurence Olivier, Simone Signoret
April	CRITICS CHOICE	—(TC; PV)—Bob Hope, Lucille Ball

## COMING

AMERICA, AMERICA—Stathis Giallelis  
BLACK GOLD—Philip Carey, Diane McBain  
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
ISLAND OF LOVE—(PV; 7)—Robert Preston, Georgia Moll  
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
MY FAIR LADY—Rex Harrison, Audrey Hepburn  
PALM SPRINGS WEEK-END—Troy Donahue  
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
PT 109—(PV; TC)—Cliff Robertson  
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
SPENCER'S MOUNTAIN—(PV; TC)—Henry Fonda, Maureen O'Hara  
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.  
BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton  
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera  
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.  
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental  
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their bath for fast buck trade—Pad-Ram  
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton  
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental  
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental  
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare  
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Suli-strowski—Int. Film Ent.  
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica  
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discrim-inating audiences—Pathe America  
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products  
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier  
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare  
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup  
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.  
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton  
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.  
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton  
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.  
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films  
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari  
SEDUCTERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner  
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin  
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier  
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.  
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.

## FOREIGN

## DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis  
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel  
CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema  
CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.  
COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union  
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare  
DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison



**DOCTOR IN LOVE**—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

**DURING ONE NIGHT**—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

**ELECTRA**—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

**END OF DESIRE**—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French; English titles—Continental

**FIRST SPACESHIP ON VENUS**—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

**FLAME IN THE STREETS**—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

**GINA**—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

**GIRL CHASERS, THE**—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

**GIRL WITH THE GOLDEN EYES, THE**—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

**HORROR CHAMBER OF DR. FAUSTUS, THE**—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—French; dubbed in English—Lopert

**ISLAND, THE**—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

**I SPIT ON YOUR GRAVE**—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

**IMPORTANT MAN, THE**—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

**IT TAKES A THIEF**—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

**JOSEPH AND HIS BRETHREN**—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

**JULES AND JIM**—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

**KIND OF LOVING, A**—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

**LA NOTTE (THE NIGHT)**—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—Italian; English titles—Lopert

**LAST OF THE VIKINGS**—MD-102m.—(EC; DS)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

**LAST YEAR AT MARIENBAD**—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—French; English titles—Astor

**LONELINESS OF THE LONG DISTANCE RUNNER, THE**—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

**MAGIC VOYAGE OF SINBAD, THE**—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

**MAGNIFICENT TRAMP, THE**—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

**MANSTER, THE**—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

**MARIZINIA**—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

**MATTER OF WHO, A**—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

**MAXIME**—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

**MR. ARKADIN**—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

**MONEY, MONEY, MONEY**—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

**MONGOLS, THE**—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

**NEVER LET GO**—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

**NUDE ODYSSEY**—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

**OPERATION SNATCH**—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

**PARADISIO**—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nudie novelty—European—Fanfare

**PASSION OF SLOW FIRE, THE**—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

**PHAEDRA**—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

**PLAYGIRL AFTER DARK**—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

**PSYCOSISSIMO**—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

**QUARE FELLOW, THE**—D-85m.—Patrick McGohgan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

**RELUCTANT SAINT, THE**—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

**SECRETS OF THE NAZI CRIMINALS**—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

**SHOOT THE PIANO PLAYER**—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

**SIEGE OF HELL STREET, THE**—MD-93m.—(DS)—Donald Sinden, Nichole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

**SON OF SAMSON**—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

**STOWAWAY IN THE SKY**—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

**SUMMERSKIN**—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

**SUNDAYS AND CYBELE**—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Cozzi—5008 (12-19-62)—Interesting import—French; English titles—Davis-Royal

**SWEET ECSTASY**—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

**SWINDLE, THE**—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

**SWORD AND THE DRAGON, THE**—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

**TALES OF PARIS**—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

**TASTE OF HONEY, A**—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

**THROUGH A GLASS DARKLY**—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—Swedish—English Titles—

**TROJAN HORSE, THE**—MD-105m.—(Euroslope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

**VARAN, THE UNBELIEVABLE**—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

**VIRIDIANA**—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

**WALTZ OF THE TOREADORS**—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

**YOJIMBO**—D-110m.—(Tohoscope)—Toshiro Mifune, Eliino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

**ZAZIE**—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—French—English titles—Seneca Int.

## W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
Who's Got The Action	A3	Par.
Wild Westerners, The	A1	Col.
Woman Hunt	A2	Fox
•Woman In July, A		Fox
•Woman Warriors, The	A2	UA
Wonderful To Be Young		Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM
World By Night No. 2		WB
World In My Pocket	A2	MGM
•World of Marilyn Monroe, The		Fox

## Y

•Yellow Canary, The		Fox
Yojimbo	A3	For.
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Young Racers, The		A-I

## Z

Zazie		For.
Zotzi	A1	Col.

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# **FEATURE FILMS** **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

## **Allied Artists**

6220	El Cid (Road Show)	Dec.
6205	Reprieve (Convicts 4)	Sept.
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
6208	Billy Budd	Nov.
	Day Of The Triffids	Dec.
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June
	The Gunfighters	Feb.
	Black Zoo	Feb.

## **American-International**

701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	The Young Racers	May
	The Raven	Jan.
	Battle Beyond The Sun (Filmgroup)	Jan.
	The Pit	Feb.
	Operation Bikini	Mar.
	Dementia (Filmgroup)	Mar.
	Night Tide (Filmgroup)	Mar.
	Schizo	April
	Haunted Village	June
	Beach Party	July

## **Buena Vista**

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.
	Son Of Flubber	Feb.

## **Columbia**

620	Hellions	April
621	Belle Sommers	April
622	Don't Knock The Twist	April
623	Experiment In Terror	April
624	Safe At Home	April
625	Five Finger Exercise	May
626	13 West Street	May
627	Mothra	May
629	The Wild Westerners	June
640	Only Two Can Play	Feb.
701	The Notorious Landlady	July
702	Zotz	July
703	The Interns	Aug.
704	3 Stooges In Orbit	Aug.
705	Damn The Defiant	Sept.
706	Best Of Enemies	Sept.
707	Ring-A-Ding Rhythm	Sept.
708	Requiem For A Heavyweight	Oct.
709	Two Tickets To Paris	Oct.
710	The Pirates Of Blood River	Nov.
711	We'll Bury You	Aug.
712	The War Lover	Nov.
713	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	Jan.
	Diamond Head	Feb.
	The Maniac	Feb.

## **Embassy**

	La Viaccla	Nov.
	Devil's Wanton	Nov.
	Night Is My Future	Nov.
	Constantine And The Cross	Dec.
	Divorce—Italian Style	Dec.
	Seven Capital Sins	Jan.
	Madame	Feb.
	Crime Does Not Pay	Jan.
	Love at Twenty	Oct.
	Long Day's Journey Into Night	Feb.
	Strangers In The City	Feb.

## **MGM**

250	King Of Kings (Road Show)	Oct.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Mar.
211	All Fall Down	Mar.
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
214	Damon And Pythias	July
216	Ride The High Country	May
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank a Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsmen Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
314	Trial And Error	Nov.
	The Main Attraction	Feb.
	The Hook	Feb.
	Seven Seas To Callais	Dec.
365	Mutiny On The Bounty	
	Counterfeiters Of Paris	Dec.

## **MGM Reissues**

### **"THE WORLD HERITAGE" PICTURES**

#### **Group One**

"David Copperfield"—W. C. Fields	132m.
"Pride and Prejudice"—Laurence Olivier	116m.
"Captains Courageous"—Spencer Tracy	116m.
"Little Women"—Elizabeth Taylor	122m.

#### **Group Two**

"A Tale of Two Cities"—Ronald Colman	128m.
"Kim"—Errol Flynn	113m.
"Julius Caesar"—Marlon Brando	121m.
"The Good Earth"—Paul Muni	128m.

### **GOLDEN OPERETTA SERIES**

#### **GROUP ONE**

Rudolph Friml's "Rose Marie"
Franz Lehar's "The Merry Widow"
Johann Strauss' "The Great Waltz"
Victor Herbert's "Sweethearts"
Sigmund Romberg's "The Girl of the Golden West"

#### **GROUP TWO**

Victor Herbert's "Naughty Marietta"
Sigmund Romberg's "The Student Prince"
Sigmund Romberg's "Maytime"
Lerner and Loew's "Brigadoon"
Rudolph Friml's "The Firefly"
Noel Coward's "Bittersweet"

## **Paramount**

6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
6113	Counterfeit Traitor	July
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
6202	Pigeon That Took Rome, The	Sept.
R6201	Rear Window—RE	Sept.
R6203	War And Peace—RE	Oct.
6205	Girls, Girls, Girls	Nov.
R6208	Fancy Pants—RE	Nov.
R6204	Roman Holiday—RE	Oct.
6209	Wonderful To Be Young	Nov.
	It's Only Money	Dec.
	Where The Truth Lies	Jan.
	Who's Got The Action	Jan.
6210	A Girl Named Tamiko	Feb.
	Papas Delicate Condition	Mar.
	My Six Loves	April
	Hud	May

## **20th-Fox**

145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June

211	Cabinet Of Caligari	May
200	I Like Money	Sept.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
	Air Patrol	July
	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
213	Hemingway's Adventures Of A Young Man	Aug.
	Gigot	Nov.
	The Longest Day	Oct.
	Fire Brand	Aug.
	The Lion	Feb.
	Loves Of Salammbo	Oct.
	Sodom And Gomorrah	Jan.
	The World Of Marilyn Monroe	Jan.
	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.

## **United Artists**

6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
6203	Mary Had A Little	Jan.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg	Oct.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
6214	Magic Sword	April
6215	Nun And The Sergeant	May
6216	Follow That Dream	April
6217	War Hunt	
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6220	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Ceronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Jan.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
	Five Miles To Midnight	Feb.

## **Universal**

6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	To Kill A Mocking Bird	Dec.
	Freud	Jan.
	Forty Pounds Of Trouble	Feb.
	Mystery Submarine	Feb.

## **Warners**

158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
252	What Ever Happened To Baby Jane	Nov.
253	Cay Purr-ee	Nov.
254	Gypsy	Dec.
255	Term Of Trial	Feb.
256	Days Of Wine And Roses	Feb.
259	Critic's Choice	April



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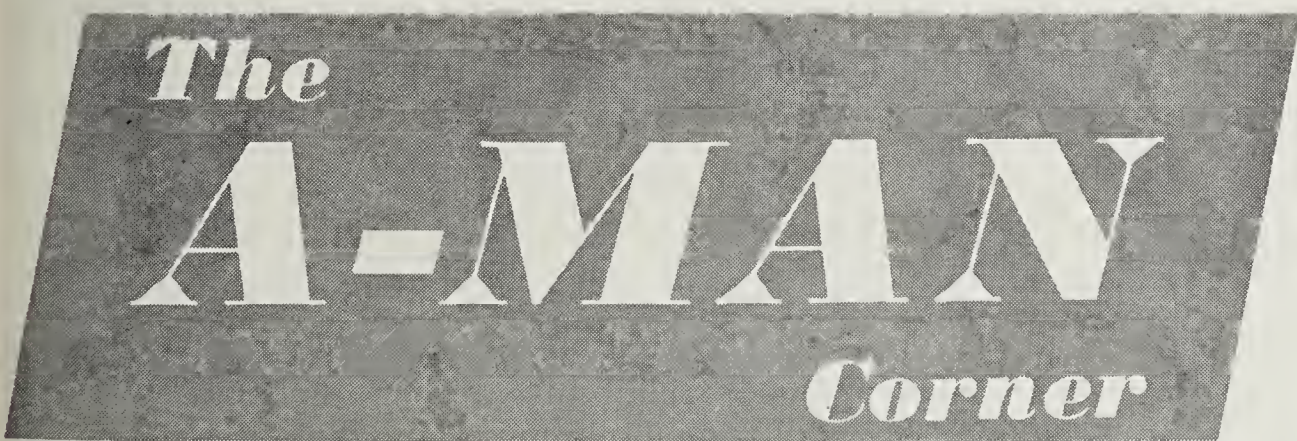
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# MOTION PICTURE EXHIBITOR

JANUARY 23, 1963

Volume 69

Number 4

IN THREE SECTIONS • THIS IS SECTION ONE



## Mayer Sees Strong Role For Imports

(See page 5)

## Warner Forecasts Peak Production

(See page 6)

Robert H. O'Brien, newly elected president and chief executive officer of Metro-Goldwyn-Mayer. Before joining MGM, O'Brien was a ranking executive of American Broadcasting-Paramount Theatres. He joined MGM in 1957 as vice-president and treasurer.

TIME FOR A "SUICIDE" COMMITTEE ? . . . see editorial—page 3



*...the search is over!*



*Columbia Pictures is happy to introduce Cindy Carol, the new GIDGET who makes her screen debut in Jerry Bresler's production of*

# *Gidget Goes to Rome*

Our sincere thanks to the exhibitors of America for their enthusiastic cooperation during the nationwide six-month search for GIDGET.





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Volume 69 • No. 4

JANUARY 23, 1963

## TIME FOR A "SUICIDE" COMMITTEE?

DAVID E. MILGRAM, head of Milgram Theatres, Philadelphia, and president, Theatre Owners of Pennsylvania, has been heartened by the quick and considerable response to his recent message to the industry concerning the shortsighted policy whereby top films of recent vintage are made available to television.

Exhibitors everywhere seem to agree that this prime-time competition for the moviegoers' attention poses a serious threat to theatres everywhere. The problem, of course, is not restricted to theatre operators. As Milgram pointed out, every producer as well is vitally concerned. Grosses on current pictures must suffer as the film masterpieces of yester-year find their way quickly to home screens.

If ever there existed a problem that demanded the attention of a united exhibition, this is it. Only in joining together to make as loud a noise as possible can exhibitors make their voices heard.

When the American Congress of Exhibitors was formed, it was hoped that the organization would be able to tackle such matters. Certainly, the importance of the battle cuts across lines which divide TOA and Allied, for instance, into separate camps.

However, ACE doesn't seem to be able to accomplish much these days, and the industry must look to existing organiza-

tions for such campaigns.

Perhaps a committee composed of TOA and Allied members could be formed to study this situation, find out just how badly theatres and producers are being hurt by prime-time television film competition, and propose steps to solve the problem. Certainly, it would be a research program of real value.

Some persons in this industry seem to feel that any time two exhibitors sit down together, they are violating a law against conspiracy or united action or something. We aren't lawyers, but if there is something wrong with an industry faced by a common danger seeking a way to fight it, we can't see it.

Whatever the outcome, it is refreshing to see an exhibitor stand up to be counted on a question that should be of vital concern to all. We hope in this case, words are transformed into deeds. If such is the case, the impetus will have to come from exhibitors with the courage to take a stand. Milgram has started a crusade which he can't finish without a great deal of help and support.

The answers to the questions he raised will only come when exhibition generally joins in the search for them.

Confucius said long ago, "To know what is right and not to do it—this is the worst cowardice."

## A NEW WRINKLE ON THE FAST BUCK

THE PHRASE, "fast buck," is generally taken to refer to that minority in exhibition and distribution, motivated by greed, who deal in filth and cause the industry as a whole to lose face with the public.

However, this is not the only place it fits. Certain distributors who deal in excellent films also seem motivated by a desire for the "fast buck" to the exclusion of fair play and business ethics.

Recently, in a key town, a top picture of road show calibre was set for bidding. The distributor demanded an eight week minimum run, and "suggested" that the admission price being charged by other theatres was \$2.50. The exhibitor, who operated a neighborhood situation and rarely played first-runs, agreed to all terms and also put up front money. He was that anxious.

The results of this rather remarkable contract were interesting. The distributor got his guarantee, but overlooked the fact that subsequent runs in the area would pass the picture. The exhibitor, ignoring contract terms, pulled the picture two weeks early. However, in the middle of the run, he decided, since his gross was not what he expected, that the admission price was too high. Again ignoring the contract, he decreased the ticket cost. As the man said, "It's a hell of a way to run a railroad."

Having escaped this rather embarrassing situation with not

even a slap on the wrist, the same exhibitor decided it was time for a repeat performance. So he went out and bought himself another top picture. His bidding terms this time included an agreement to play the opus for six weeks. "Other" exhibitors, he was told, were charging \$1.25 per ticket. It didn't take long for the exhibitor to discover that he was again out on an economic limb, so he just dropped his admission price again to less than the normal first-run operations in the town.

Of course, the distributor said nothing. He had his guarantee. After all, it is against the law to regulate admission prices, isn't it? He made it a point to forget the fact that the admission price was part of the contract. The film was not bid on by other exhibitors, who sought realistic terms because they had every intention of living up to their contract once they signed it.

This system of haphazard selling policies, if followed throughout the country, could result in ruin for the greater part of this industry. It is even more remarkable when one considers the fact that the top flight legal departments employed by the top distributors seem to be willing to approve any so-called bid, no matter how unrealistic, as long as cash goes on the barrel head.

What ever happened to ethical business methods? Seems such things are old fashioned now.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

**Herman Goldberg**, Warner Brothers executive in charge of exchange purchasing and maintenance, became a grandfather for the first time. His daughter, **Barbara**, wife of **Finn Hornum**, gave birth to a son at Hahnemann Hospital in Philadelphia.

### Obituaries

**Sadye Alesker**, wife of retiring chief barker **Samuel A. Alesker**, Variety Club Tent 13, died in Philadelphia.

**Martin Schusselberg**, head booker at Cari Releasing Corporation, is mourning the death of his son, **Bernard**, two years old, who passed away after a sudden illness.

**Mrs. Mary Shubouf**, mother of **Sam Shubouf**, manager, Loew's Ohio, Columbus, died in New Haven, Conn.

**E. B. Whitham**, 64, died in an Atlanta hospital. A native of Buffalo, N.Y., he came to Atlanta in 1920 and was purchasing agent for Georgia Theatres. He is survived by his wife, a son, three sisters, and three brothers, including **Matt H. Whitham**, city manager for Martin Theatres in Tifton, Ga.

### Graff Heads Embassy-TV

NEW YORK—E. Jonny Graff has been appointed vice-president in charge of Embassy Pictures' newly-created television department, it was announced by Joseph E. Levine, president of the company.

Graff will be responsible for the sale of Embassy's feature motion pictures to television outlets throughout the country and will supervise all future Embassy television operations.

Graff's appointment and the creation of the television department mark Embassy's entry into all phases of television, including program production.

Graff is a veteran in television syndication, sales, and programming. He has served as vice-president in charge of syndication sales for Independent Television Corp.

## WARNING

It has been called to our attention that persons claiming to represent MOTION PICTURE EXHIBITOR have been soliciting subscription renewals from exhibitors. The case brought to light occurred in the Texas area, but the practice is prevalent elsewhere as well.

Make sure that anyone claiming to represent this publication can produce adequate credentials. One reason for suspicion might be the claim by the salesman that he represents more than one trade paper in the motion picture field. Generally, reliable subscription agents will not represent competing publications.

The safest measure, of course, is to send renewals directly to the offices of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M. ON MON., JAN. 21

## Spring Resigns MGM Int. Post; Silverstein Succeeds

NEW YORK—After a lifetime of 40 years of service in the overseas film field, Morton A. Spring has decided to call it a day. He has resigned as president of Metro-Goldwyn-Mayer International, Inc., and will retire from active business.

Immediately named as his successor was Maurice "Red" Silverstein, who had been first vice-president of the International company.

President Robert H. O'Brien also announced that Silverstein will continue to be responsible for foreign production and distribution arrangements.

Silverstein began his career as an office boy for MGM. Later he was in the booking and then the sales department. He transferred to the international field and was a manager in several overseas countries. During the war he served as OWI chief of film distribution for Europe with headquarters in London. He rejoined MGM at the war's end and was named assistant sales supervisor of the Far East. An appointment as regional director of Latin America followed. In 1956 he was appointed the company's liaison executive to handle independent productions. In 1957, while continuing this work, he was also appointed vice-president of Metro-Goldwyn-Mayer International. Two years later he became first vice-president.

Spring began his career with MGM in 1923 as assistant to Arthur M. Loew. He became first vice-president of the international operations of MGM in 1945 and took over the presidency in 1958.



Seymour Poe, 20th Century-Fox vice president in charge of world wide distribution, holds a check for \$1,250,000 paid to the company by Salah Hassanein, right, representing United Artists Theatre Circuit, whose Rivoli, New York City, has contracted to play "Cleopatra" beginning June 12. Joseph M. Sugar, left, 20th-Fox roadshow manager, participated in the contract negotiations. The film will play a minimum of 75 weeks at the Rivoli.



## BROADWAY GROSSES

### Weekend Crowds Up Take

NEW YORK—A big increase in weekend business boosted the grosses in the Broadway first-runs. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"PASSWORD IS COURAGE" (MGM). Paramount reported \$16,000 for the fifth week.

"DAYS OF WINE AND ROSES" (Warners). Radio City Music Hall, with stage show, claimed \$108,000 for Thursday through Sunday, with the opening week sure of a lush \$160,000.

"THE LONGEST DAY" (20th-Fox). Warner stated the 16th week was \$30,000.

"BARABBAS" (Columbia). DeMille claimed \$14,000 for the 16th week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM). Loew's Cinerama announced \$17,000 for the 24th week.

"MUTINY ON THE BOUNTY" (MGM). Loew's State garnered \$28,000 on the ninth week.

"TARAS BULBA" (UA). Astor claimed \$21,000 for the fourth week.

"WHO'S GOT THE ACTION" (Paramount). The Forum stated the fourth week hit \$16,000.

"LAWRENCE OF ARABIA" (Columbia). Criterion did \$43,600, capacity for 10 shows, on the fifth week.

"WEST SIDE STORY" (UA). Rivoli reported \$20,000 on the 66th week.

"IN SEARCH OF THE CASTAWAYS" (BV). RKO Palace did \$22,000 on the fifth week.

### Sinatra M.C. For "Oscar"

HOLLYWOOD—Frank Sinatra will be the master of ceremonies for the 35th Annual "Oscar" Show on April 8, it was announced by Arthur Freed, producer of the Academy of Motion Picture Arts and Sciences' presentation.

### For The Family

Paramount has a double-barrelled dose of top family entertainment headed for theatres in "MY SIX LOVES" and "PAPA'S DELICATE CONDITION." Debbie Reynolds, Cliff Robertson, David Janssen and a group of youngsters who are sure to capture your heart head the cast of the former. Jackie Gleason and Glynis Johns star in the latter.

These films may not win any "Oscars," but they are sure to gladden the hearts of theatremen and audiences everywhere and perform well at the boxoffice once the word gets around. Here is the answer to those critics who bemoan the lack of good family entertainment. The films are packed with fun and tug at the emotions as well.

We hope these two from Paramount get the support from the exhibitor and the public that they deserve. Catholic press, please take notice.

JAY EMANUEL



# Mayer Stresses Rise Of Foreign Pix

## Gala IFIDA Awards Affair Honors Best Of 1962; Producers, Exhibs Seen Depending On New Imports

NEW YORK—The more enterprising producing companies and key theatres must depend more and more upon international projects, said veteran film importer and distribution executive Arthur Mayer at the annual IFIDA International Film Awards dinner held here at the new Americana.

"These pictures," said Mayer, "will, indeed, be essential for their continued existence."

He told the 820 guests (among them many prominent stars and executives on the international film set) that international cooperation in the production of motion pictures had a far more important aspect; that they will be indispensable for the continued existence of a civilization whose fate depends on better communication and increased understanding among all people."

"By great good fortune," he said, "we have in the nick of time acquired the long-sought universal language. Through it we can speak to a world audience of the common needs, the common faith, the common hopes of all mankind."

Jean Goldwurm, president of Times Film, was honored with the organization's Founder Award for his service to IFIDA.

In recognition of the attention being given foreign films by exhibitors in general, IFIDA honored RKO Theatres for "its outstanding promotion of films from abroad." Matthew Polon, RKO vice-president, received the award from David Emanuel, member of the IFIDA board of governors.

Dore Schary presented the 10th annual Joseph Burstyn Award for the best foreign language film to Serge Bourguignon, director of "Sundays and Cybele."

Lord Archibald, chairman of the Federation of British Film Makers, made the award to Walter Reade, Jr., head of Continental Distributing, for "A Taste of Honey" as the best foreign film in the English language.

The award for best actress, won by Rita Tushingham in "A Taste of Honey," was presented by actor Keir Dullea to Monique Van Vooren in the absence of Miss Tushingham.

Marcello Mastroianni's award for best actor was accepted by Lilo from Theodore Bikel. Mastroianni is starred in "Divorce—Italian Style."

France Nuyen presented the award for best director, won by Tony Richardson for "A Taste of Honey," to Frank Perry, director of "David and Lisa."

The Edward Kingsley Award for best short subject was presented by the widow of the film importer, Mrs. Lee Kingsley, to Gil Cates, producer of "The Painting."

Rita Gam made the best dubbing presentation to Leonard Lightstone, executive vice-president of Embassy Pictures, for Peter Riethof of "Boccaccio '70."

Entertainment was provided by Julie Wilson, Janet Blair, James Hurst, and Italian opera star Fernando Corena.

Arthur Mayer served as Master of Ceremonies for the annual affair, which has had wide industry support.

## Hartford Exec Sums Up Pay-TV's First Half-Year

HARTFORD—Charles O. Wood, general manager of WHCT-TV (channel 18), home base for the RKO General-Zenith Radio \$10 million subscription tv experiment here (first of its kind in America), has summed up the initial six months' operations with this statement:

"We must keep in mind at all times what we're doing is all in the nature of a test. There are no pre-formed patterns; we're creating them as we go along. We are attempting to determine whether or not there is a place for subscription television in the spectrum of things. We think there is, and now we're out to prove it.

"Not only are we testing audience reaction and acceptance, but we are attempting to find out what sort of things are acceptable as programming. We are trying to find a balance, too, between what these features cost us and what our audiences are willing to pay to see them."

## D.C. Legislative Hopper Full Of Industry Bills

WASHINGTON — Legislation affecting the industry was already introduced in Congress during its first days in session.

Representative Walter Rogers, D., Texas, introduced a bill to set up a Congressional probe of objectionable motion pictures and objectionable film advertising.

Representative Abraham Multer, D., N. Y., authored a bill calling for publication before entry of decrees, judgments, and orders entered into by consent in civil anti-trust proceedings.

Representative Peter W. Rodino, Jr., D., N. J., had a bill on obscenity aimed to strengthen criminal penalties for mailing, importing, or otherwise transporting obscene materials.

Representative Frank C. Osmers, Jr., D., N. J., would provide for a conference of federal, state and local officials and members of private and public groups and organizations to consider and coordinate methods of combatting traffic in obscene matters and materials.

The Rogers bill would activate a special subcommittee within the House Commerce Committee to investigate and study production, distribution, and exhibition of objectionable films and related advertisements. Rogers last year tried to get a special new House committee appointed to handle this matter, but the Rules Committee voted that the House Commerce Committee should have jurisdiction.

## Zelenko Joins Moss Circuit

NEW YORK—The appointment of Bernard Zelenko as district manager for the B. S. Moss Theatre circuit has been announced by Lawrence Morris, vice-president of Moss Enterprises.

Zelenko was formerly associated with Loew's Theatres as district supervisor.

## Levine, Ponti Announce Four New Co-Productions

NEW YORK—Joseph E. Levine's Embassy Pictures has entered into an extensive co-production arrangement with Carlo Ponti, the Italian film producer, it was jointly announced by Levine and Ponti.

Four major feature films are initially involved in the Levine-Ponti project, which was described as one of the most important international co-production deals ever negotiated. Combined budget on the four pictures exceeds \$8,700,000, it was disclosed at a press conference.

Ponti will produce the four pictures, which will be filmed this year on European locations, in Italy, France, Spain, Germany, England, and Switzerland. Embassy Pictures will release the films, during 1963 and 1964, throughout the world, outside of Italy.

Titles of the four pictures are "The Empty Canvas" and "A Ghost at Noon," both based on best-selling novels by Alberto Moravia, and "Yesterday, Today and Tomorrow" (tentative title), and "Casanova," both original screenplays.

Sophia Loren, Brigitte Bardot, and Marcello Mastroianni will star in individual pictures.

Levine described the pact with Ponti as the most important and extensive co-production deal in the history of Embassy Pictures. It reflects, Levine noted, the continuing expansion of the company in international activities.

He added, "We at Embassy Pictures are particularly delighted to continue our happy and profitable relationship with Carlo Ponti. In the past, it has been very successful for both of us. . . . From 'Madame' and 'Landru,' which will shortly have their American premieres, both Carlo and I expect equally great results, for they also have those magic ingredients that can be thoroughly exploited to attract the world's publics."

## More Filming On Coast

HOLLYWOOD — Seven Arts Productions has decided that all interior sequences for two of its upcoming major attractions for MGM release will be photographed in Hollywood, it was announced by Ray Stark, vice-president in charge of production for the film company.

Original plans scheduled both exterior and interior scenes for filming in New York on Hall Bartlett's production of "A Global Affair," starring Bob Hope, and the Jane Fonda starrer "Sunday in New York." Cast and crews will return here following location shooting in New York.

## Technicolor Names Goldberg

BURBANK, CALIF. — Patrick Frawley, chairman of the board and chief executive officer of Technicolor Corporation, announced the appointment of Dr. Richard J. Goldberg as vice-president in charge of the research and development division.

Dr. Goldberg has been in charge of special research projects for Technicolor since 1953.



# Warners Production In High Gear; President Details Plans For 1963

BURBANK, CALIF.—Exceptional production and release plans for Warner Bros. during the coming year were revealed by Jack L. Warner in a detailed prospectus showing that the company will be engaged in high-gear operations in the months ahead.

His optimism, the company president announced, is reflected in the high-level quality of the product which has been lined up for production, as well as in those pictures ready for release.

"These are motion pictures which we believe will spark the whole industry," he said. "They have been, and will be, made by skilled craftsmen, starring some of the great personalities of the time, and we are confident that they will be industry pace-setters. We offer them as conclusive evidence that Warner Bros. intends to lead the way to the best and most exciting entertainment goals."

Warner pointed out that the studio intends to continue its success-proven practice of developing new young personalities and giving them tailor-made showcasing in quality productions. At the same time, he said that the studio expects to take full advantage of young writing and directing talent.

In the wake of the hit of "What Ever Happened to Baby Jane?," Warners is leading off the new season with "Gypsy." "Days of Wine and Roses," now in a pre-release engagement in Los Angeles and at Radio City Music Hall in New York, will be the company's next major attraction.

Heading the spring release schedule will be "Critic's Choice," the Bob Hope-Lucille Ball comedy, and "Term of Trial," starring Laurence Olivier and Simone Signoret. "PT 109," the story of John F. Kennedy's wartime adventures in the South Pacific, will be a summer release of major importance.

Other mid-year releases will include "Spencer's Mountain," starring Henry Fonda and Maureen O'Hara, and "Island of Love," a new comedy starring Robert Preston, Tony Randall, Georgia Moll, and Walter Matthau.

Also on the release slate for 1963 are "The Incredible Mr. Limpet," starring Don Knotts; "The Castilian," starring Cesar Romero; "America America," by Elia Kazan; "Rampage," starring Robert Mitchum and Elsa Martinelli; and "Wall Of Noise," starring Ty Hardin, Suzanne Pleshette.

Warner Bros. will soon begin production of the all-time entertainment great—"My Fair Lady," by Allan Jay Lerner and Frederick Loewe, starring Audrey Hepburn and Rex Harrison. Warner will personally supervise the production, which is scheduled to begin in June.

Early in February, the studio will launch "Mary, Mary," the comedy based on Jean Kerr's play, starring Debbie Reynolds, Barry Nelson, Michael Rennie, and Diane McBain.

Also billed for early production are "Palm Springs Weekend," starring Troy Donahue, Connie Stevens, Ty Hardin, Suzanne Pleshette, and other young Warner Bros. players; "Two For Texas"; "Youngblood Hawke," based on Herman Wouk's best-selling novel; "Sex and the Single Girl," derived from Helen Gurley Brown's popular book; "A Distant Trumpet," from the novel by Paul Horgan; "Dead Pigeon," to star Bette Davis; "The Devil's Advocate," from the novel by Morris West, to star Bing Crosby; and "Camelot."

## Sam Rosen Honored; Nizer Is Guest Speaker

NEW YORK—Louis Nizer, author of the best seller, "My Life In Court," was the guest speaker at a testimonial luncheon honoring Samuel Rosen, executive vice-president of the Stanley Warner Corp., tendered by the Federation of Jewish Philanthropies at the Americana Hotel. Martin Levine, general manager of Brandt Theatres, is this year's chairman of the amusement division of the Federation's maintenance appeal for \$22,500,000.

Honorary chairman for the luncheon was Barney Balaban. Associate chairmen were Simon H. Fabian, William J. German, Leonard H. Goldenson, Leo Jaffe, Benjamin Kalmenson, Arthur B. Krim, Harry Mandel, Milton R. Rackmil, Herman Robbins, Abe Schneider, Spyros P. Skouras, Laurence A. Tich, Joseph R. Vogel, and Darryl F. Zanuck.

## AA Ups Nathanson

NEW YORK—Ernest Sands, general sales manager of Allied Artists, announced that Nat Nathanson has been appointed midwest division sales manager, and will assume his new duties immediately.

Nathanson, an industry sales veteran, moves up to his new position from supervisor of the Chicago, Milwaukee, and Indianapolis branch offices. Nathanson's new territory will include control over the Chicago, Minneapolis, Milwaukee, Des Moines, Omaha, and Indianapolis branch offices.

## Latin Exhib Visits

NEW YORK—Andres Radonski, important first-run theatre owner in Venezuela, arrived here for business conferences with major companies in connection with forthcoming releases of important attractions in his South American circuit.

## 25 NG Showmen Map Promotion Of Four Films

BEVERLY HILLS, CALIF.—Twenty-five of National General Corporation's top theatre managers—serving as "field representatives" of the advertising-publicity department—are attending a meeting at the company's home offices to map advertising-exploitation plans for four new pictures.

Eugene V. Klein, president; Irving H. Levin, executive vice-president; and Robert W. Selig, vice-president of theatre operations, greeted the group.

The 25 showmen, selected by their division and district managers on their record of outstanding exploitation-promotional activities, are carrying out monthly picture-selling workshops in each of the territories of the circuit's 220 theatres in 16 states.

Aimed at extracting the maximum gross from top pictures, the new program—known as the "Terrific Twelve"—was launched last November with Walt Disney's "In Search of the Castaways," resulting in amazing box-office grosses, according to Selig.

Now receiving the big build-up from NT field representatives is 20th-Fox's "The Lion," which goes into release February 6.

At the two-day sessions, conducted by Paul Lyday, ad-pub chief, the theatre managers are concentrating on Disney's "Son of Flubber" and "Miracle of White Stallions" and Universal's "To Kill A Mockingbird" and "The Birds."

## 20th-Fox Ups Samuels

NEW YORK—Sid Samuels has been named head of the combined foreign and domestic film departments of 20th-Fox, it was announced by Seymour Poe, vice-president in charge of world-wide distribution. In addition, Samuels will continue to manage the foreign versions department.

As head of the two departments, he will be responsible for the transport of film to all domestic and foreign areas. The foreign versions department creates the sub-titled and dubbed versions of English-language features for all the foreign markets.

Samuels, who has been in charge of foreign versions for more than six years, has been with the company 18 years.



Workmen recently put up the marquee of the new Toho Cinema, West 45th Street, New York City, which this week became a showcase for Japanese films. The theatre was formerly the D. W. Griffith, and originally the Bijou.



## Phila. Variety Honors Chiefs, Doctor, Singer

PHILADELPHIA—Approximately 800 barkers and friends of Variety gathered at the Bellevue-Stratford Hotel to celebrate the 28th anniversary of Tent 13 last week. The affair honored retiring chief barker Samuel Alesker and featured the installation of new chief barker Charles Zagrans and his crew for 1963.

Two women outstanding in their fields were also honored. Dr. Dorothy H. Andersen of Babies Hospital of the College of Physicians and Surgeons of Columbia University received the Variety Great Heart Award for her humanitarian work with children.

Patti Page, one of the country's outstanding singing stars, was presented with Tent 13's Show Business Award.

An entertaining show featuring the fast-rising comedy team of Allen and Rossi highlighted the gala evening.

Dais guests included a delegation from Embassy Pictures led by Joseph E. Levine, president, and including Leonard Lightstone, executive vice-president, and Carl Peppercorn, vice-president and general sales manager. Zagrans represents Embassy in the Philadelphia area.

One of the highlights of the evening was an announcement by Jack Beresin, chairman of the Heart Fund, concerning actress Joan Crawford. Miss Crawford was recipient of the annual award given by the Women's Advertising Club of Philadelphia for her humanitarian efforts. The award is a gold medal, with the proceeds of the annual affair going to the recipient's favorite charity. Miss Crawford requested that the contribution be awarded to Variety Club Tent 13's Camp for Handicapped Children. The club was especially grateful to Jack Drucker, one of its most ardent workers, for his efforts in bringing this donation to its Heart Fund.

## 10,161 Features On TV

NEW YORK—Judy Dupuy, Broadcast Information Bureau, disclosed that a study compiled by the bureau showed that there are some 10,161 motion picture features now available to television. Included are some 382 recently offered features, with practically all of them post-1950.

The study reported that motion picture features within the past season "have become top network contenders in ratings" and observes that "features have always been top attractions on local stations" and have a unique position in tv.

A breakdown of these feature totals showed the following available for tv today: American 7,699; British, 785; foreign, 406; and westerns (American) 1,271. The post '50 releases were American, 2,000; British, 698; foreign, 401; and westerns (American) 129.

According to the BIB study, "The market for features is unsettled. Stations do not fall over themselves buying, yet some are still bringing top prices."

## "Grimm" Top Children's Film

NEW YORK—Producer George Pal arrived from California to accept the 1962 Thomas Alva Edison Foundation Award for "The Best Children's Film" presented to the Metro-Goldwyn-Mayer-Cinerama production, "The WONDERFUL WORLD of the Brothers Grimm."

Following the presentation, Pal flew to New Orleans to attend the opening of his film at the New Martin Cinerama.

# MGM Reports Loss Of \$2,366,000 For Quarter, But Predicts Upturn

## Legion Lauds "Mockingbird"; Switches Rating To A-2

NEW YORK—Universal Pictures' "To Kill A Mockingbird" has been given an A-2 rating by the National Legion of Decency, which in an unusual commendation "recommends the film to the patronage of adults and young people."

The film, based on Harper Lee's Pulitzer Prize winning novel, was described as being "sensitively brought to the screen" with the added observation that it "extols personal honesty and integrity in the face of trying challenges to human dignity and justice."

Originally rated A-3, the new classification of A-2 for "To Kill A Mockingbird" denotes the film as Morally Unobjectionable for Adults and Adolescents.

## Columbus Classification Seen Step To Censorship

COLUMBUS, O.—"Step in the direction of censorship" has been the path of the classification of films by the Interfaith Committee for Better Entertainment in Columbus," said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a letter to the editor of the Dispatch.

Weekly listings of the committee are printed in the Dispatch and the Citizen-Journal. Films are classified as suitable for the whole family, teens, and mature teens.

Prickett voiced particular objection to the omission of "King of Kings" from a recent listing, although the film had been declared suitable for teens by the Consumers Research and the Film Estimate Board. The local committee utilizes the ratings of these two groups in evaluating films.

"Is the picture really objectionable or is this a matter of a minority group attempting to dictate the story content of pictures?" asked Prickett.

Prickett said he is a "staunch opponent of censorship," and "as a good American I am a strong believer in freedom of speech, freedom of choice, and, above all, the freedom of the flow of news. I have spoken and written constantly of the dangers that accrue from censorship and its various insidious ways of suppression of liberty. I have felt from the first that your inclusion of the so-called 'classification' of motion pictures has been another step in the direction of censorship."

## Gordon To Direct "Give"

HOLLYWOOD—Michael Gordon was signed to direct the 20th-Fox release, "Something's Got To Give," which will star Doris Day, it was announced by production head Richard D. Zanuck.

The signing of Gordon continues the reactivation of production at 20th-Fox. He previously directed Miss Day in the box office hit, "Pillow Talk," and most recently directed Kirk Douglas in "For Love Or Money."

NEW YORK—Metro-Goldwyn-Mayer, Inc., reported that results for the 12 weeks ended Nov. 22, 1962, the first quarter of the current fiscal year, show a net loss of \$2,366,000 or 92 cents per share based on the 2,569,229 shares outstanding at the end of the period. In his letter to stockholders, Joseph R. Vogel stated that the major factor in this disappointing showing was a write-off of the anticipated loss on a picture released after the quarter actually ended. The loss is reflected in this first quarter report in accordance with the company's regular accounting policy. In the corresponding period of the last fiscal year, operations resulted in a net profit of \$2,173,000 or 85 cents per share based on the 2,545,229 shares then outstanding. The report was mailed to stockholders with a dividend check at the rate of 50 cents per share.

Robert H. O'Brien, newly elected president and chief executive officer, is expected to make his first statement to stockholders at the annual meeting on Feb. 28. Vogel was elected chairman of the board of directors.

The report to stockholders notes that near the end of the first quarter, "Mutiny on the Bounty" had its premiere in New York and is now playing in 49 cities here and abroad as a reserved seat attraction. Results to date are encouraging although there are not yet a sufficient number of bookings from which to predict ultimate revenues from this picture. It is believed that the pictures on the release schedule for the remainder of the year, on the whole, will be profitable, and if "Mutiny on the Bounty" continues to perform as it has to date, results for the full fiscal year should be favorable.

In its first 11 engagements overseas to date, "How the West Was Won" has broken all records for attendance, gross, and advance sales. This picture, the second in the Cinerama process made by the company with Cinerama, Inc., will begin its engagements in the United States late in February. "The Wonderful World of the Brothers Grimm," initial production made with Cinerama, Inc., was introduced first in this country. It has been given a notable reception in its reserved seat engagements and is well established for its release later this spring as a regular attraction in general theatres. It will follow "How the West Was Won" in Cinerama engagements overseas.

Production is well advanced at MGM's London studios on the new romantic drama starring Elizabeth Taylor and Richard Burton, "Very Important Persons."

The other activities of the company in television, records, and music continue to show good results.

## Zinnemann To Academy Board

HOLLYWOOD — The Academy Directors Branch has elected Fred Zinnemann to replace Frank Capra on the board of governors of the Academy of Motion Picture Arts and Sciences, Wendell Corey, president, announced.

Capra tendered his resignation because of overseas commitments. Zinnemann will serve until the forthcoming Governors election in May. King Vidor, the other governor from the Directors Branch, will continue to serve on the board.



# Military Theatres Told To Avoid Competition With Commercial Exhibs

WASHINGTON—In a communique to military base commanders, Major Gen. J. C. Lambert, Adjutant General, called for "positive and remedial action to insure that enforcement of theatre patronage eligibility is strict, continuing, and effective, and that guest privileges are not abused."

The letter, originated by order of the Secretary of the Army, called upon military theatres to "rigidly avoid competition with commercial theatre enterprises."

"Because of decrease in patronage and increase in operating costs," the letter stated, "civilian exhibitors are prone to note military theatre patronage and to register complaints in instances where patronage at military theatres is not rigidly regulated."

The communique further stated that civilian exhibitor's main opposition to the current policy of early release for base theatres was due to the "alleged admission of unauthorized civilians."

The Departments of the Army and Air Force had representation at the recent TOA

## NOTE

Since our editorials on the subject of unfair competition from military base theatres, letters reaching us indicate that the problem of ineligible personnel being admitted to these houses is a continuing one.

If exhibitors affected by the situation will make the details known to us, we will be happy to forward complaints to the proper authorities. The time has come for exhibition to marshal facts. We are glad to see this pledge of cooperation from the AAFMPS.

convention in Bal Harbour, Fla., where the exhibitor protest against the competition of military theatres was lodged. Robert E. Quick, chief, Army and Air Force Motion Picture Services, said in a report to TOA president John Stembler that regional managers of the AAFMPS would continue to stress the need for enforcing regulations designed to prevent the abuse of guest privileges at military theatres.

Quick also said that all allegations of patronage violation would be officially investigated and he encouraged exhibitors to furnish him or TOA with any evidence supporting claims of violation. The AAFMPS is a member of Theatre Owners of America.

In replying to Quick, Stembler expressed the appreciation of the TOA for the action taken by the Departments of the Army and Air Force and the AAFMPS to properly control military theatre attendance.

The directive said that positive patron identification would be "vital to the continuation of the current releasing arrangement."

Quick also called attention to the fact that Government employees are not privileged to attend military theatres unless they actually reside on the military installation.

## Sunday Movies Okayed

TORONTO, ONT. — Etobicoke township council has passed a bylaw implementing Sunday movies following a favorable vote by township residents.

Moving pictures, theatrical performances, concerts, and lectures are now lawful Sunday days between 1:30 p.m. and midnight.



Joseph E. Levine, center, president, Embassy Pictures, recently announced plans for the filming of Henry Miller's "Tropic Of Cancer." At Levine's left is Elliott Kastner, who with Stan Shpetner, will produce the film; while on the right is Wayne Bell, newly appointed western division sales manager for Embassy.

## Theatre Ends "Nudie" Pix; Councilmen Pledge Support

ASHEVILLE, N. C.—The question of why the Fine Arts here is not able to book first-run films was raised at a meeting of the City Council.

The Fine Arts, at the request of the City Council, recently agreed to stop showing "nudist-type films," and said it would book in the future second-run films, already shown in other houses here.

At the next meeting of the Council, city manager J. Weldon Weir reported on successful efforts to get the Fine Arts to stop showing the nudist films, and Councilman J. Walter McRary asked if it were true that "the other two theatres in Asheville are the only ones that can get first-run pictures."

McRary said he thought the Council should help the Fine Arts get first-run films "since they cooperated with us, and we ought to cooperate with them."

Asheville's other two downtown houses are the Imperial and the Plaza. Frank LaBar, manager, Imperial, advised of the Councilman's remarks, said, "As far as I know, any exhibitor can buy any picture he wants." He said the Imperial is owned by Publix Bamford Theatres, and that that firm does the film buying and booking from the home office in Charlotte.

Sam Irvin, owner, Plaza, was out of the city and unavailable for immediate comment.

Thomas Mitchell, manager, Fine Arts, said, "The film companies at the present time are not letting us bid on first runs."

## Embassy Names Downing

NEW YORK—John Downing has been named manager of exchange operations for Embassy Pictures, it was announced by Carl Peppercorn, vice-president and general sales manager.

Downing joined Embassy in August, 1958, and has served in a variety of administrative executive positions since then. Previously, he had been Boston branch manager for Republic Pictures.

## U-I Business Up 50% In Latin America Market

ACAPULCO, MEXICO — Universal's Latin American business is currently reflecting an average increase of close to 50 per cent, Universal Pictures president Milton R. Rackmil told company representatives gathered here for the opening of the Latin American sales conference which he is attending with vice-president and foreign general manager Americo Aboaf.

This increase, Rackmil pointed out, is a further confirmation of the vitally and still expanding world horizons of the motion picture industry in general and Universal in particular.

In Latin America, as in Europe and other parts of the world, the recent Universal gains were attributed by Rackmil to the international popularity of current product teamed with aggressive salesmanship and showmanship. The result, he said, is that Universal is also securing, in Latin America as well as other parts of the world, a larger share of the market than ever before in its history. "And I know it is a trend which will continue everywhere with the impressive program we have for 1963," he concluded.

In analyzing current operations in Latin America, Aboaf complimented the various managers on the impressive gains which they had registered during the past nine months. In many countries, he said, they represented the largest individual increases scored by any American motion picture company operating in that particular territory.

He also predicted that, as a result of the enhanced production activity which Rackmil outlined for the delegates, Universal's sales would continue to accelerate at the same fast pace throughout Latin America. Aboaf also reviewed the extensive sales and promotion plans for a number of features scheduled for release in the lucrative summer season which begins in March.

Also attending the meetings from New York were assistant foreign manager Ben M. Cohn and foreign department executives Joseph I. Mazer and Alex F. Black. Heading the Latin American contingent was supervisor Al Lowe.

## Col. Finds Its "Gidget"

HOLLYWOOD—Following an intensive six-month nationwide talent search which saw unprecedented cooperation by exhibitors, press, radio, and television media throughout the country, Cindy Carol has been selected to make her motion picture debut in the role of Gidget in Jerry Bresler's forthcoming production of "Gidget Goes to Rome."

The talent hunt was launched on network television by CBS-TV on the "Miss Teenage America Pageant," in Dallas, where finalists in this national contest were carefully surveyed by Columbia with an eye toward the Gidget role.

An integral part of the talent hunt was a survey of 86 American colleges and universities undertaken by Columbia talent scouts. Campus societies and school dramatic groups were invited to submit photographs of potential Gidgets. Bresler finally discovered Miss Carol virtually in his own backyard—Studio City, Calif.—only seven miles from Columbia studios where the search began six months ago.



## Florida's Largest Drive-In Makes Way For Shoppers

JACKSONVILLE—Florida's largest drive-in theatre operation, the 1750-car Loew's Twin Normandy Outdoorer, situated at the western border of Jacksonville, is scheduled to close next month to make way for the construction of a \$4,000,000 Normandy Plaza suburban shopping center. The Normandy's twin drive-ins, which are situated in the midst of a heavily-populated business and residential area, have been in continuous operation since their opening in 1949.

Constructed and first operated by the David Beck interests and managed by C. H. "Danny" Deaver, the twin operations were later acquired by Loew's Theatres and placed under the management of James Carey, who will remain to close out the theatre properties before joining another theatre circuit.

The Edward J. DeBartolo Companies of Youngstown, Ohio, developers of 69 other shopping centers in the United States and Canada, will construct a modern, mall-type center on the 37 acres of land now occupied by the two outdoorers.

Among the businesses to be included in the plaza will be a 800 to 1,000-seat indoor theatre to be built by John G. Broumas, Chevy Chase, Md., a boyhood friend of DeBartolo and a former resident of Youngstown.

Construction plans for the new DeBartolo center have received a nod of approval from Robert H. Feagin, chairman of the Committee of 100 of the local Chamber of Commerce. DeBartolo said: "The increased growth in population of the Jacksonville area and Duval County in the past 10 years is indicative of the need for more spacious, modern, comfortable shopping facilities, which the new center will provide."

## Col. Ups Arenberg

NEW YORK—Eli Arenberg has been named manager of Columbia's 8mm division succeeding Milton Parlen, who has resigned. Arenberg, who joined the company in 1951, has served in various capacities in the Columbia organization. Most recently he was supervisor of bidding in the home office sales department. Arenberg also served as special liaison with the advertising and publicity departments.

## Embassy Post To Ayers

NEW YORK—Larry Ayers has been named home office sales control manager for Embassy Pictures, it was announced by Carl Peppercorn, vice-president and general sales manager. Ayers, a veteran of more than 32 years in the motion picture industry, joined the Embassy sales staff last October. Previously, he was executive assistant to the general sales manager at 20th-Fox.

## Parents' Award To "Lawrence"

NEW YORK—"Lawrence of Arabia," the Sam Spiegel-David Lean Production, has been cited for the Parents Magazine Special Merit Award, it has been reported by Columbia.

## Para. Appoints Manuel

HOLLYWOOD—Jack Karp, vice-president in charge of Paramount studio, has announced the appointment of Al Manuel as head of the studio's story department.

# AIP In "Back To Hollywood" Move With Record 12 Set For '63 Release



James H. Nicholson, president, American International Pictures, recently received the Los Angeles Film Row Club's annual Outstanding Achievement Award from veteran actor Alan Mowbray as highlight of the group's yearly dance affair at Ambassador Hotel.

## Five "Cherry Bombers" Convicted In Raleigh, N.C.

RALEIGH, N. C.—Five of seven persons arrested in connection with the tossing of "cherry bombs" and other types of fireworks into a crowd of people awaiting entrance to a special show at the Ambassador here, a few minutes after the arrival of the New Year Jan. 1, were convicted in Municipal Court.

They admittedly were only a few of those involved in the incident, in which at least two persons in the waiting crowd were injured, since fireworks, police testified, were thrown into the crowd from numerous passing cars. One policeman termed it a "regular barrage."

In imposing sentence, Judge Pretlow Winborne said it was hard to know what to do with the defendants "When you catch a handful when there's a whole army of them, should you burn them up to warn the others who remain anonymous?" he asked. "It's hard to know which way to roll."

Glen McElveen, 21, owner of one of the cars, who admitted furnishing a half-gross of cherry bombs for the others, was given four months on the roads, suspended; was put on probation for two years with a provision that he pay the doctor's and hospital bill for City Policeman B. G. Parker, who had been hired by the Ambassador to keep order at the special show, and who sustained a leg injury from one of the exploding "bombs." Others were fined.

A 19-year-old girl was admitted to a hospital with a severe injury to the cornea of her right eye from an exploding "bomb." The attending physician expressed doubt that she would regain sight of the eye.

## BV Promotes Marks

NEW YORK—E. Bradley Marks has been named to an administrative and sales post in the tv syndication division of Buena Vista, it was announced by Irving H. Ludwig, president of BV.

Marks formerly headed up the New York sales office of the Walt Disney 16mm division, under the direction of Carl Nater.

HOLLYWOOD—A record 12 "made in Hollywood" motion pictures will be released during 1963 by American International Pictures to pace a definite "back to Hollywood" trend in film production, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

American International's Hollywood-made films are part of the company's all-time record 24-picture 1963 release schedule which will include all Filmgroup product.

In announcing the AIP release list, which includes a minimum of seven productions to be made in Hollywood during the next eight months, Nicholson and Arkoff predicted that 1963 would mark the beginning of a turn away from overseas production and a revival of employment and activity in the motion picture capital.

"Finally, as we of American International have long known, other producers are realizing that it pays to make pictures in Hollywood," the AIP toppers said.

The "made in Hollywood" AIP 1963 releases, they disclosed are the following films, with the scheduled release dates:

"The Raven," Jan. 23; "Night Tide," Feb. 13; "The Californians," March 13; "Operation Bikini," March 27; "The Terror," April 24; "X—The Man With The X-Ray Eyes," June 19; "Beach Party," July 3; "Masque Of The Red Death," Aug. 7; "It's Alive," date not set; "War Of The Planets," not set; "Comedy Of Terror," not set; "Over 21," not set.

Reviewing the "made in Hollywood" AIP list, Nicholson and Arkoff noted that the films represent both the biggest budgets and biggest boxoffice potential in American International Pictures' history.

With "The Raven," the first of AIP's 1963 releases, set for January multiple bookings in New York City, Los Angeles, and other key areas, more than 300 prints of the Poe classic will be in use before the end of February. Nicholson and Arkoff said that, on the basis of preliminary booking, "The Raven" will outgross any of AIP's previous four Poe thrillers and probably all other AIP product.

Nicholson and Arkoff's enthusiastic outlook, was revealed on the executives' return from a European trip during which they set a number of co-production deals with Anglo Amalgamated of England.

They also disclosed the acquisition of the American distribution rights to the Basil Dearden-Michael Relph drama, "The Mind Benders," starring Dirk Bogarde and Mary Ure.

## Tisch To Food Chain Board

NEW YORK—Laurence Alan Tisch, president and chairman of the board of Loew's Theatres, Inc., has been elected to the board of directors of the Grand Union Company. The announcement was made by Thomas C. Butler, president of the eastern food chain.

## Para. Declares Dividend

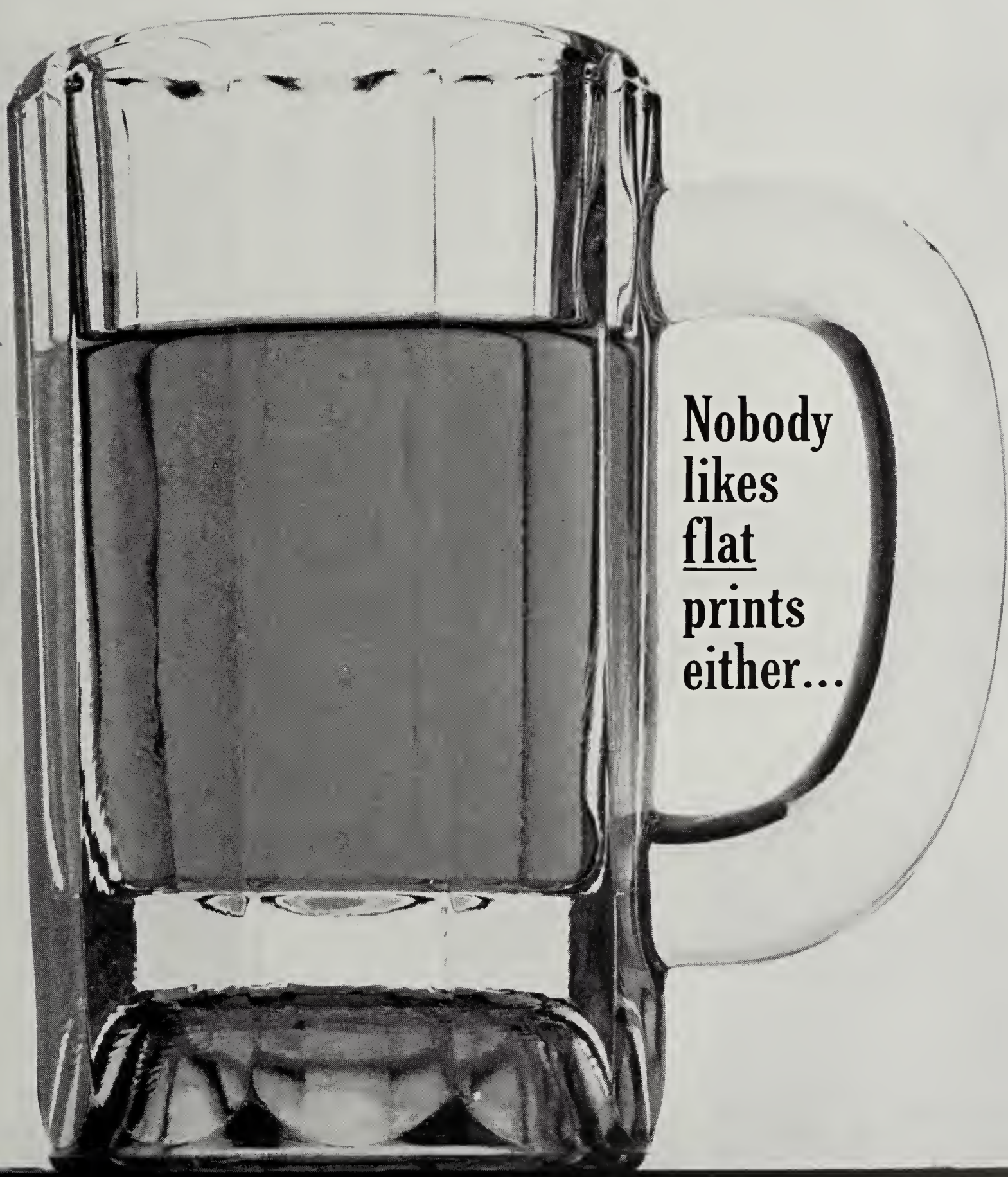
NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock payable March 11 to holders of record Feb. 25.





**FACT IS** a crisp, sparkling negative must have top-quality prints. Otherwise, it can't do its job, and your message falls flat on its face, wasting production time and money—station time, too, if your film's on TV. Moral: Go Eastman *all* the way—negative and print-stock. And in the case of questions—production, processing, projection—always get in touch with Eastman Technical Service.





For further information, please write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Film for Motion Pictures and TV, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.





# Trend To Wholesome Film Themes Continues, PCA's Shurlock Reports

WASHINGTON—For the second consecutive six-month period, Hollywood's production schedule shows an overwhelming trend toward wholesome motion picture themes.

This was highlighted in a report received by Eric Johnston, president of the Motion Picture Association of America, from Geoffrey M. Shurlock, director of the Production Code Administration. The report, second of its kind to be issued by Shurlock, analyzed pictures and scripts submitted to the Code during the last six months of 1962. The bulk of these films will be released to theatres in the coming year.

The conclusions in Shurlock's report closely parallel those in his earlier analysis of the first half of 1962.

"The emphasis is definitely on picture themes suitable for mass audience consumption," Shurlock commented. On specific subject matter, Shurlock revealed that no picture or script submitted to the PCA in the last six months deals with juvenile delinquency, dope addiction, prostitution, abortion, or gangsterism.

"For the year as a whole, it's a remarkable record," said Shurlock. "We find a greater variety and a better balance in the kind of films being made. Even our most vigorous critics will find little to complain about as these pictures hit the screen this year."

In his opinion, the trend away from explosive themes is not the result of commercial pressures. "It's starting right at the creative level," Shurlock explained. "We can see this clearly when we look at the scripts being handed to us. They show imagination and taste—not sensationalism."

## Board Of Trade Elects

NEW YORK—The New York Film Board of Trade installed officers for 1963. They are Nat Cohen, Columbia, president; Al Blumberg, Warners, first vice-president; Harry Saltz, MGM, second vice-president; Nat Furst, Allied Artists, secretary; Saul Trauner, Columbia, treasurer; Bud Edele, United Artists, sergeant at arms; and Louis Nizer, attorney and executive secretary.



As his first big promotion as exploitation chief for BLC, Harry Pease took space at the Daily Mail's Boys and Girls Exhibition at Olympia, England, to display a Rolls Royce Armored Car which was used in both the Arab Revolt and in Columbia's "Lawrence Of Arabia" and motion pictures of the unit at work. Here he is introducing MOTION PICTURE EXHIBITOR's London editor, Jock MacGregor, to actor Maxwell Craig, who appears in the film, and who was on hand dressed as a sheik to answer juvenile questions.

## Manager Found Guilty On Obscenity Charge

ATLANTA—The manager of the Kirkwood Adult Theatre was sentenced to pay a \$250 fine and serve 30 days in jail following a conviction in Municipal Court on charges of showing a obscene movie.

Judge Robert E. Jones placed the fine and prison sentence against Clark Johnson, 30, Doreville, Ga., manager of the Kirkwood Adult. Johnson filed notice of certiorari appeal. Appeal bond was set at \$300.

The Judge viewed a movie, "The Fast Set," which had been confiscated by police at the theatre Dec. 26. He ruled that the movie is obscene and fixed the penalty.

Jones said he found the film "obscene from a moral standpoint of community standards and actually obscene from a literary standpoint."

The judge noted that this was the first time Johnson has been brought into his court on such a charge. However, he said a previous manager of the same theatre has twice appeared before him on similar charges, and added, "It would appear that the theatre is trifling with this court. The only means of getting at the theatre is through the manager."

## Film Industry Wonders About N.Y. Classification

ALBANY, N. Y.—Three times, the N. Y. State Assembly has approved a film classification bill, and three times the State Senate has failed to vote on it.

Industry groups have waged a running battle against the measure, which would provide, in the course of licensing a film, for classification to determine whether or not it was suitable for children in primary and secondary schools.

The State Education Department's Motion Picture Division would be authorized under the bill to maintain records of acceptable films and to publish and disseminate lists.

Though the classification would be "advisory only," industry groups have insisted that it amounts to censorship.

Speculation here grew as to whether or not Governor Rockefeller's appointment of James A. Fitzpatrick to the State Power Authority, and his subsequent retirement as counsel to the Joint Legislative Committee on Offensive and Obscene Material, would have significance regarding the bill's fate.

A prime mover for bill, a Joint Committee power, Fitzpatrick will bow out as soon as he completes the Committee's annual report to the Legislature. Known on Capitol Hill as a crusader, Fitzpatrick has banged skulls with industry leaders since the measure was introduced three years ago.

Adding to its uncertain fate is the recent approval by the U. S. Bishops Committee on Motion Picture of "advisory classification." The customary opposition from industry groups is expected.

## Guilds Committee To Select Films For Six Festivals

HOLLYWOOD—The 1963 Hollywood Guilds Festival Committee will select official American motion picture entries for six international film festivals this year, it was announced by Fred Zinnemann, chairman.

The Hollywood group, consisting of two delegates each from four talent guilds, works at the request of the United States Information Agency in Washington, for which George Stevens, Jr., is the director of the Motion Picture Service. It also works in cooperation with the Motion Picture Association of America.

This year, the committee will make selections for festivals at Mar del Plata, Argentina, which takes place March 13-23; Cannes, in May; Moscow, in June; Berlin, June-July; Edinburgh, August; and Venice, August-September.

The committee operates on these procedures: Any producer of a U.S. motion picture may request HGFC to view his film for possible selection for one of the six accredited international festivals. HGFC will, at its discretion, view the film and give its judgment to the best of its ability.

Members of the Hollywood Guilds Festival Committee are Willis Goldbeck and Zinnemann, for the Directors Guild of America; Gene Kelly and Richard Widmark, Screen Actors Guild; John Houseman and Walter Mirisch, Screen Producers Guild; Ernest Lehman and Allen Rivkin, Writers Guild of America.

## Italy Names "Oscar" Entry

NEW YORK—A film made by Titanus for Metro-Goldwyn-Mayer release, "The Four Days in Naples," has been officially selected by a commission of Italian producers, distributors, exhibitors, and film writers to compete for the 1963 Academy of Motion Picture Arts & Sciences Awards for the Best Foreign Film. The picture was produced by Goffredo Lombardo and directed by Nanni Loy.

"Four Days In Naples" was one of seven Italian films considered for the '63 Oscar sweepstakes, winning over "Salvatore Giuliano," "Boccaccio 70," "L'Eclisse," "The Condemned of Altona," "Family Chronicle," and "Island of Arturo."



New Orleans WOMPI recently held a Christmas party for 250 underprivileged children at the Famous Theatre. Shown with several of the children are Phillip Nickolaus, husband of WOMPI Lee Nickolaus, as Santa Claus, and Helen Bila, president of WOMPI.



## Quarry Becomes Village For Preminger Feature

BOSTON—An entire village will be built by a motion picture studio in an abandoned quarry in nearby Quincy for shooting of "The Cardinal." Key shots will be made in a stone church with a 65-foot steeple being built in the quarry. Construction of an \$80,000 shanty town has already begun, and Otto Preminger arrives in Boston shortly to seek out new locations.

A shanty town church and rectory is being built now by contractor Richard Ambrosia. Preminger is reportedly shooting almost half of the film in the greater Boston area. Other parts of the screenplay, based on Henry Morton Robinson's novel about a Boston priest, will be shot in Stamford, Conn., Hollywood, Rome, and Vienna.

Local unions and the city officials of Quincy are cooperating with the contractor who has to get the village up within 15 days. After it is built and the scenes have been shot, the entire project has to be dismantled and taken away.

Shooting in Boston and Quincy is expected to provide employment for extras, and applications have already started to come in at the Quincy quarry where the construction is now taking place.

It is the first picture to be shot in the area since "Home Before Dark," which was shot in Boston department stores and on the North Shore area.

A search of the entire eastern seaboard was made by plane for a spot as dismal as Robinson's St. Peter's parish, it was reported. The J. S. Swingle quarry was cited as satisfactorily dreary to give the atmosphere of the poor New Hampshire town of "L'Enclume," where Rev. Stephen Fermoye begins his career.

In Boston, the Hotel Kenmore has been chosen by the production team, with one entire floor taken over. A 100-man crew of technicians and actors are scheduled to come in for shooting beginning Feb. 11.

Tom Tyron is playing the young priest. Extras will probably be hired locally for a dance hall scene according to Preminger's Gamma Productions, which will release the film to Columbia next fall, but only if Screen Actors Guild listings are exhausted.

The Quincy plans call for 35 shanties and outhouses to be built onto old boxcars of 1915 vintage. Large holes will be left in the church roof to allow snow to drift in. If the area is snowless, the film technicians will use a snow machine. A special smog screen will obscure the view of Boston.

## O'Brien, Weitman Confer

NEW YORK—MGM's newly elected president, Robert H. O'Brien, began a series of conferences with Robert H. Weitman, vice-president and studio chief, to discuss the organization's production plans for the coming year.

It is expected that the talks will result in an announcement heralding a new and ambitious program whereby the company will increase production of features over previous years.

O'Brien is scheduled to visit the West Coast studios shortly to familiarize himself with facilities there.

The company has a regularly scheduled stockholder's meeting coming up in late February.

Included in the current talks are MGM's plans for future television productions.

# The NEW YORK Scene

By Mel Konecoff

UNIVERSAL PICTURES spent \$20,000 last week so that Tony Curtis, Suzanne Pleshette, director Norman Jewison, and producer Stan Margulies could be interviewed on their forthcoming film, "40 Pounds of Trouble." Of course, the press conference was a closed-circuit television conference that linked together nine cities, New York, Chicago, Washington, Boston, Pittsburgh, Detroit, St. Louis, Dallas, and Los Angeles, and assembled in these cities were several hundred motion picture editors, critics, columnists, tv and radio representatives, and even a scattering of exhibitors.

Curtis called the session "An Hour With Tony Curtis or Instant Campaign." First, they showed some "goof" footage which was discarded, then the screen shot that got the child that plays opposite Curtis in the picture, which incidentally cost two million dollars, he reported, and then came the questions from each city as the hook-ups were made individually. There were all kinds of questions from the personal to the fashion inquiry to the production problems. Curtis replied in answer to one query that this conference was not taking the place of the personal tours usually made by stars and production people, but rather that it was more convenient to do it at this time because many of the people were committed to projects which would have made travel away from Hollywood very difficult.

The hour-long video conference originated at the NBC studios in Burbank and went out over 27,400 miles of NBC-TV wire, 50 television sets, and involved 235 people and three weeks of preparation. Press representatives from cities close to the participating cities were invited in by Universal to participate in the discussions.

Harry Mandel, president of RKO Theatres, was on hand at the New York session, and he was fulsome in his praise of the project, congratulating Universal executives on a job well done.

**A MATTER OF IMPORT:** Looie, the butterfly collector, grabbed aholt the other day and grunted, "Hey, you're in the moom pitcher racket, aintcha? So why don't they bring back some of the great pitchers?"

Whereupon we explained to Looie how MGM was doing just that under the guiding hand of sales executive Fred Schwartz and advertising and promotion expert Si Seadler. The effort is labeled "MGM's Perpetual Product Plan" and is made up of operettas and the World Heritage Pictures.

We related how the other night we saw two musical masterpieces, "Show Boat" and "The Great Caruso," the former with Ava Gardner, Howard Keel, Kathryn Grayson, Marge and Gower Champion, Joe E. Brown, and others, and the latter with the late Mario Lanza, Ann Blyth, and others. Both were wonderfully entertaining.

We told him how the public will get a chance to see both as a package in color in March. With February designated nationally as "Caruso Month," there will be all kinds of promotions and exploitable activity. Naturally, new prints and accessories are in order, as are music tie-ups, etc., and with the proper effort, the package could give quite an accounting for itself. As Schwartz remarked, "It's a shame to keep these and other forthcoming memorable properties buried away in a vault."

We think it's also a shame that such talents as Howard Keel, Grayson, and others are not being utilized today.

After we got through, Looie took off like he was chasing after one of his butterflies with the parting shout, "I'm headin' for my neighborhood theatre to be foist on line."

(P.S. MGM is offering a \$100 prize to anyone in the industry who can come up with a better one word description of a reissue).

**PRODUCTION NOTE:** Max E. Youngstein, president of Entertainment Corporation of America, and adept at Indian wrestling, as we can verify, hosted a cocktail party last week at which time he announced that "Fail Safe," the widely discussed best seller, will be the first picture to be made by the company. It will go into production in mid-April and will be released late this summer, with Sidney Lumet directing and producing. Henry Fonda has been signed for one of the top roles. Also present were authors Eugene Burdick and Harvey Wheeler, as well as vice-presidents of ECA Jerry Pickman, Charlie Simonelli, and Arthur Mayer, and representatives of the press and the book publishers.

Youngstein said that he was proud to launch the company with this property, which is indeed a strong comment on our times and loaded with suspense. It will be filmed in New York with no mention of budget made. Youngstein will have his first progress report on the new company upon his return from a tour of European film capitals.

**MORE ON PRODUCTION:** Joe Levine, the answer to a hungry reporter's existence and president of Embassy Pictures, reported on still another deal he signed last week for Embassy release. This one is with Sammy Davis, Jr., calling for joint production of "Burn, Killer, Burn," based on the semi-autobiographical novel by Paul Crump. Davis will star in the title role which is based on the life of a young Chicago Negro, sentenced to death for murder and recently reprieved.

It will be shot in New York in September for \$400,000 all of which will appear on screen since the principals will be on a percentage basis, which Davis believes was a "realistic budget," since none of the Clan or other top stars are involved. Through his newly-formed company, Tracemark Productions, named after his children, Tracey and Mark, he will produce feature films, tv shows, develop new talent, and seek out properties that can be produced for "realistic budgets." Levine, of course, will have another Davis film this year, "The Threepenny Opera." Davis will also film "Golden Boy" while he is appearing in the play, not for Embassy release at this time.



# LONDON Observations

By Jock MacGregor

WRITE ABOUT the weather, and by the time the edition carrying the comments is circulating here, there is invariably a change. In consequence, I am going to tempt providence and mention the snow and frost—the worst for years—and shall look for an immediate thaw. Considering the conditions, attendance at movies has maintained a high level. The real attractions have won through.

The public are really going for the hard ticket shows, particularly in the West End, and to get tickets for "Lawrence," "Longest Day," "Bounty," and "How The West Was Won" takes initiative and perseverance. Others after longer runs are also going strong. A revival of "Bridge on the River Kwai" on a hard ticket basis at the Haymarket Odeon at top prices has also done capacity business. This trend plus the increased number of specialized houses has resulted in more first run London theatres than ever despite the loss of the New Gallery, Marble Arch Pavilion, and Tivoli.

A **REALLY JOYOUS** escape from the weather is to be had in "Summer Holiday," Associated British's gay follow up to "Wonderful to be Young." Again Cliff Richards is starred in a colorful, happy go lucky CinemaScope romp. It is the story of a group of teenagers who hire a red London double decker bus for a continental vacation, and dance, sing, and gag their way through Europe.

The music is hit parade stuff and the dancing is admirable. The whole thing zings along at a great pace, and exhibitors are rubbing their hands in anticipation of the grosses this one is going to record. Incidentally, it had a premiere which really made front page news. The teenagers turned up in force to cheer their young idol, and the police outside the Warner were so overwhelmed that they were unable even to get him into the theatre. They could only advise that he give up, which he did, and that certainly made news—the sort that sells seats.

I MISSED this premiere as I had previously accepted tickets for the opening of "Cape Fear" at the Marble Arch Odeon on the same evening. It is unfortunate that clashes should occur. It is also regrettable that trade personalities accept tickets for more than one show and then either do not use them or return them too late for them to be given to others. Many good seats were unoccupied in the Odeon. Reviews have been mixed. Producer J. Lee Thompson did not win his battle with the censor over cuts, and several minutes have gone. It always seems ill advised to scream about censor cuts. Such publicity is apt to give some people the impression that they are not seeing everything, and they are apt to stay away.

**THE SEVEN ARTS** executives are bucked. For the second year, a picture in which they are interested has been selected for the Royal Film Performance which the Queen Mother will attend at the Leicester Square Odeon—I see certain ill informed people are still referring to it as the "Royal Command Film Performance," which it is not. Chosen is "Sammy Going South," the Sir Michael Balcon Bryanston Seven Arts production directed by Alexander MacKendrick. Shot in CinemaScope and Eastman Color mainly on location in Africa, it is the tale of an orphaned boy's adventurous 5000 mile trek from Port Said to Durban. Edward G. Robinson stars as the self styled "King of the Bush," a rascally old diamond smuggler.

"SOUTH PACIFIC" has at long last started its general release at ordinary prices after 12,000,000 Britons paid \$12,694,012 to see it. Of this total, \$9,334,012 came from the 22 70mm prints which played 30 theatres. In its 4½ year run at the Dominion, London, no less than \$4,200,000 were taken at the box office. . . . On Jan. 28, Rank is opening the Odeon, Preston, Lancashire. Formerly the 2119 seat Gaumont, it has been completely gutted and rebuilt with a ballroom in the stalls and a 1229 seat stadium type theatre constructed above it. Cinemeccanica 35/70mm projectors are being installed. . . . Rank took a three inch treble column display advertisement in the Sunday Times to announce that it is supplementing its own internal promotion scheme by recruiting a small number of men for training as deputy regional controllers in the theatre division. Experience in show business is not necessary. Currently, there are six regions. . . . An excited Robert Bradford phoned to say that he had signed Irving Rapper to direct his multi million dollar project, "The Golden Touch," which is set for an early start. . . . Rank's Fred Thomas is backing a 100 print release of "Sodom and Gomorrah" with extensive tv and newspaper advertising, including full pages in mass circulation papers. . . . Veteran Yorkshire exhibitor was more exuberant than ever at the Variety Club sportsman lunch. His son, John Barry, goes from strength to strength as a musician. Not only is his band having great success in all media, but he is providing the music for a number of feature films including the smash hit, "Dr. No." . . . Sorry to learn C. Hayden Reed, the first and only manager ever to receive the Golden Citation for 10 campaigns is one year in MPE's fortnightly Exploitation Section, is leaving the industry. Such showmen can be ill spared.

## Showmanship Conference Studies "Lawrence" Plans

LONDON—Key city Rank managers and their regional controllers were called to London for a unique showmanship conference on "Lawrence of Arabia" at the Odeon Theatre, Leicester Square. The object was to discuss the provincial road show bookings and for an exchange of ideas on how this magnificent production can be given the maximum backing.

The chief speaker was producer Sam Spiegel, who told of his experiences and problems during production and encouraged a free exchange of suggestions. It was a showmanship event with the personal touch, for Columbia's Pat Williamson and Rank Theatres' John Behr believed that the managers involved in the road shows would welcome the opportunity of experiencing the electrifying effect "Lawrence" is having on West End audiences. The tremendous impact of the film was reflected in the enthusiasm and vitality of the ensuing discussions.

Behr opened the conference by reaffirming the company's faith in the film and felt that the fantastic national press and tv coverages had created a great interest on the provinces. Williamson, outlining the basic launching campaign, urged managers to apply the same vigor, enthusiasm, and concentration as the producers had in the making. "We at Columbia," he said, "are heavily involved in the launching of a major West End premiere, and we realize the vital part the Rank Organization managers play in recreating the excitement and exhilaration of a West End premiere when the picture opens in the Provinces." He urged the cooperation of managers to ensure that the group sales program should be the most successful ever.

Exploitation chief Harry Pease presented some of the major promotions, and field production manager Bob Beerman advised on the exhibitions arranged for big stores and the ready availability of colorful costumes and props, a four unit double sided stills exhibition, and a 4½ minute 16mm color featurette for public relations work.

The many recordings, including the long playing sound track album of Maurice Jarre's musical score, were fully discussed, and managers were presented with some of the 12 hardback and paperback books dealing with Lawrence, which offer probably the greatest book tie-up of all time.

Additional sales aids include production still sets, a 24 picture serialization and a six part story serialization, and newspaper contests.

Many excellent ideas for gala night presentations rounded off the fully exploited and comprehensive campaign.

Among the managers attending the conference were L. Putzman (Gaumont, Birmingham), W. Ingram (Gaumont, Glasgow), R. Raistrick (Gaumont, Manchester), G. Draycott (Odeon, Liverpool), C. Docherty (Queen's, Newcastle), W. A. Hall (Capitol, Cardiff) and R. Gordon (Odeon, Bristol), with regional controllers R. J. Mason, L. V. Crews, and F. R. Poole. The conference concluded with an informal dinner where delegates were joined by West End Theatre controller Geoff Conway.

Observers expect "Lawrence" to come in for its share of publicity prior to the U. S. Academy Awards, and this, plus the laurels already heaped on the film, will be used to provide additional publicity peps.

## Rand Heads Ad-Pub Unit

NEW YORK—Harold Rand, director of world publicity for 20th-Fox, has accepted the chairmanship of the advertising and publicity directors committee of the Motion Picture Association of America for 1963. Elected as vice-chairman for the ensuing year was Fred Goldberg, vice-president in charge of advertising, publicity, and exploitation of United Artists. The committee is active in many industry campaigns.

## "Cleopatra" Excites Public

NEW YORK—Following announcement of the world premiere engagement of 20th-Fox's "Cleopatra" at the Rivoli, more than 4,400 requests for tickets were received by the theatre. The Todd-AO production opens there on June 12.

The management of the Rivoli received more than 3,800 letters and 600 local and long distance telephone calls in what has been called an unprecedented response.



## ATLANTA

A. Lloyd Royal, owner of a Mississippi circuit of theatres, was named "Boss Of The Year" by Meridian secretaries. . . . Roy Avey, executive for William J. Jenkins, Georgia Theatres, died of a heart attack in Fort Lauderdale, Fla. . . . Richard Callahan, owner, Erwin, Tenn., has reopened the theatre. . . . Bob Bostwick, southern manager, National Theatre Supply Company, returned to his office from Memphis after attending the funeral service of J. I. Walkins, manager, Dallas, Texas, branch. . . . Rebecca Miller, National Screen Service, Charlotte, N.C., presented a check for \$50 to the WOMPI's for the Will Rogers Hospital, which she earned as a personal project. . . . Mrs. Kenneth Keesler, secretary at National Screen Service, resigned to join her husband in New York. . . . Max Reinhardt, who has been in the industry for more than 50 years, has returned to his home in Charlotte after being hospitalized in New York.

## BUFFALO

For the first time, a joint installation of officers and directors of the 1963 Crew and the Women's League of Tent 7, Variety Club of Buffalo, was held on Jan. 21 in the Stuyvesant Hotel. Variety Club's Man of the Year, Edward Kavinoky, prominent Buffalo attorney and civic leader, was toastmaster. Outgoing chief barker James J. Hayes gave an account of his stewardship. The following new officers were installed: chief barker, Nathan Dickman, B&D Distributors; first assistant chief barker, Thomas Fenno, WKBW Radio; second assistant chief barker, Charles Funk, manager, Century; property master, Anthony Kolinski, manager, Warner Bros. exchange; and dough guy, Myron Gross, Co-Operatives Theatres. The 1963 crew members are Harry Berkson, Sidney Cohen, Gasper Mendola, Dewey Michaels, Albert J. Petrolla, and Joseph Fox. Outgoing president of the Women's League, Minna Zachem, Pan-World Exchange, gave an account of her stewardship during 1962, and the following new officers were installed: president, Giannina Pappalardo, first vice-president, Barbara Quinlivan; second vice-president, Mary Pappalardo; treasurer, Helen Borman; financial secretary, Gertrude Maxwell; corresponding secretary, Ada Dine; and recording secretary, Ethel Tyler. The following have been elected directors of the League: Gertrude Bleich, Faye Kahen, Adele Messinger, Helen Bykowski, Rita Inda, Elizabeth Wilcox, Lola Cohen, Beth Anscombe, Rose Gorman, and Evelyn Kraft. . . . Nate Dickman, chief barker, announces that reservations now may be made for the international convention to be held in Houston, May 14-17. . . . Congratulations are being extended to William Brett, for 17 years house manager at Shea's Buffalo, and for many years general manager of the Skyway Lake Shore and the Skyway-Niagara drive-ins, upon his recent marriage. . . . Burton Holmes Travelogues have returned to Rochester after a season's absence. The travel film organization's 70th anniversary series will come to the Auditorium theatre in five Sunday afternoon showings. . . . Charlie Funk, manager, Century, declares that house raked in \$12,000 in nine hours the other day for the stage show, "My Fair Lady." Long lines were at the box office when the seat sale started, and the mail orders were crashing in, so Funk whipped up his staff to a crash program: \$12,000 by 9 p.m., when he stopped to count. All eight performances are selling

evenly, said Funk. "Do you realize when we have \$1,000 advance sale on a super-movie we think we're terrific," said Funk. "So, 12 grand a day for 28 days to opening, \$326,000. What am I saying? We can't sell more than a hundred grand's worth. Anyway, the full staff is perking daily." The show opens Feb. 4. . . . Jerry Tomasetti, vice-president of the IATSE, was in to install Bill Abrams, Columbia Pictures, as president and business manager of Local CE-9, and other new officers, including Bob Neffke, secretary-treasurer; James Lavorato, vice-president; Kenny Gantress, sergeant-at-arms; and trustees Bert Kemp, Netty MacIntosh, and Josephine Genko.

## CHARLOTTE

It takes only a little bit of ingenuity for anyone to see a motion picture free these days, says the Air-Vue Drive-In at Goldsboro, N.C. The night of Jan. 9, someone apparently took the drive-in's name literally—for in the midst of the showing of a horror film, loud popping noises overhead were heard. Patrons were surprised to see a helicopter circling over the parked cars. The 'copter soon became stationary in a good place for viewing the film and remained hovering there for 10 minutes or more before flying off. Management of the drive-in said they had no idea who was in the helicopter or where it came from, and that they did not think to ask them if they had tickets or a pass. . . . The Guilford County Grand Jury at Greensboro, N.C., returned 110 true bills of indictment charging forcible trespass in cases growing out of attempts to integrate a motion picture house and two Greensboro cafeterias late last year. . . . The Criterion, Durham, N. C., announced a change in policy for programs. Phil Nance, district manager, Consolidated Theatres, which operates the house, said "an art policy will be established and will be used primarily instead of the commercial type pictures previously shown." In the past, few art type films have been shown. The Criterion said it also hopes to exhibit paintings done by artists in the Durham, Chapel Hill, Raleigh area. . . . Stuart S. Faust, of the Winston, was reelected as president of Winston-Salem, N. C., Local 635 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the U. S. and Canada. O. L. Ziglar, Winston, William Hasty, Skyview Drive-In, Winston, were reelected vice-presidents. Macon Warren, Carolina, was renamed sergeant-at-arms, and C. E. Morgan, Center, was reelected secretary-treasurer.

## CHICAGO

Universal has arranged for the first closed-circuit press conference via NBC-TV facilities Jan. 16 for its new comedy, "40 Pounds of Trouble." Direct hook-ups will permit the press in eight cities including Chicago to see on camera and put questions to Tony Curtis and Suzanne Pleshette, the film's stars, and Norman Jewison, director, and Stan Margulies, producer. . . . Jerry Bresler, producer of "Diamond Head," was in town to make the press rounds with Columbia's Hal Perlman and John Thompson. Bresler was also here to scout for a new "Gidget" to play the title role in his next picture, "Gidget Goes to Rome." . . . B and K has begun showing its second series of operettas this week at the Nortown, Valencia, Will Rogers, La Grange, and State theatres, where the films are shown one day each week over a six week period. Giveaways of Admiral's 1963 Bryn Mawr Hi-Fi combinations will be a feature at each of the theatres

on the last night of the series. . . . Warners is planning a series of press previews here of "Days of Wine and Roses" which is due here in March. . . . "The Birds" will open at the State-Lake in April. . . . Bette Davis will make personal appearances in Chicago for the Jan. 25 outlying opening of "What Ever Happened To Baby Jane?"

Oscar Brotman, operator of the deluxe hard-top Hillside, engaged Baron, the hypnotist as an attraction during the showing of "The Manchurian Candidate." Brotman reports that holiday business was good. . . . Sheridan Outdoor had an admission of \$1.40 per car load during the holiday season. The management featured free heaters and a triple bill. . . . Lee S. Owens, chief operator at the Maryland, is dead of a heart attack. He leaves surviving a wife and son. . . . During November, 1962, the Chicago Censor Board reviewed 61 films. Three films were rejected, five cuts ordered, and two labeled adults only. Of the films reviewed, 26 were foreign. . . . Bob Nichol森, manager of Central States theatre in Albia, Iowa, has joined the film booking department here of Balaban and Katz. Tom Ryan has been named manager, King, by Central States. . . . Allen Center, vice-president of Motorola Company, has been named chairman of the advisory committee formed by Mayor Richard Daly to boost Chicago as film center and other publicity activities. . . . Sam Lamasky, shipping manager of Columbia and business manager of film employees union, is dead. His survivors include his wife, a son, and a daughter. . . . Mimi Clark, daughter of Mr. and Mrs. Jack Clack (Clark is president of Allied Theatres of Illinois) married Robert Bradley at St. Giles Church. The couple is honeymooning in Phoenix. . . . Peter Demos is manager of the new Balmoral, built opposite the Edgewater Beach Hotel. Peter and Chris Demos, brothers, are owner-operators of the movie house. . . . Albert S. Belin, midwest manager for more than 30 years of the music division of Warners, is dead. His wife, two daughters, a sister, and two brothers survive.

## CINCINNATI

E. B. Radcliffe, Enquirer film critic, has added a feature on his page as a service to patrons. In the column "First-Run Film Round-Up," he devotes a paragraph to each first-run film, where it is being played, leading players, brief synopsis of plot, and the film's type classification—family, teeners, or adult. Also in his movie rating "box," Radcliffe lists the time schedules of the features in all the first-run houses. . . . Adela Rogers St. John, Hollywood columnist, in town to push her new book, "Final Verdict," also plugged MGM's "Mutiny on the Bounty," currently playing at the Valley, at the press luncheon, and on her appearances on tv and radio. . . . Selma Blachschlager, co-manager for Realart Pictures, is recuperating nicely

## CORRECTION

**MOTION PICTURE EXHIBITOR** regrets an error in the advertisement for the film, "THE SEDUCERS," in the issue of December 26, 1962. The film is being distributed by Joseph Brenner Associates, New York, and the telephone number as listed in the advertisement was incorrect. The correct telephone number is LOngacre 3-3270. The firm is located at 251 W. 42nd street, New York 36, N. Y.

The motion picture is currently available to exhibitors.



from surgery, and Ed Salzberg, Screen Classics president, is progressing satisfactorily from a recent heart attack. . . . Milton Gurian, Allied Artists manager, COMPO area manager, reported plans are working smoothly.

## COLUMBUS, O.

RKO Palace held Walt Disney's "In Search of the Castaways" for a fourth week, making this holiday-time attraction one of the biggest in recent years here. . . . Loew's Ohio extended the run of "Taras Bulba" to 17 days. . . . The Palace has another big one, "Gypsy," booked to open Jan. 17, and the Ohio will show "Barabbas" the week of Jan. 24 and "Jumbo" the week of Jan. 31. . . . Manager Sam Shubouf of Loew's Ohio is working with officials of the Franklin County Historical Society on plans for the erection of an historical plaque at the Ohio, commemorating the fact that the old City Hall once occupied the Ohio site. The old hall was destroyed by fire in the early Twenties.

## DALLAS

The Tower and Ports o' Call Restaurant will launch a series of luncheon-theatre matinee parties to be held on Wednesdays and Saturdays during January and February. The plan will include for one price luncheon in the Papeete Room of the restaurant atop the Southland Tower and a lower floor reserved seat for the Tower to see "Mutiny on the Bounty." Hosting the luncheon-matinee parties and making reservations are Tomi Bolero, maitre d' at Ports o' Call. Bolero and Mrs. Mary Alice Ficklen, group sales director for "Bounty," are calling women's clubs and other organizations in the Dallas area to tell them of the party plan. . . . Services were held here for Jake Watkins, manager, National Theatre Supply, who died following a heart attack. He was born in Stephens, Ark., in 1895. Watkins joined NTS in 1928 in Dallas and 10 years later was transferred to Oklahoma City as manager and then in 1959 returned to Dallas in a similar capacity. . . . Plans for the local observance of International Variety Week, Feb. 10 to 16, were made at a local committee meeting in the Dallas Athletic Club. Alfred N. Sack, owner and operator, Coronet, is chairman of the committee. Members are Francis Barr and Hal Cheatham, Interstate Theatres; George Bannon, Universal Pictures; and Kyle Rorex, executive director, Texas Council of Motion Picture Operators. Object of Variety Week is to acquaint the public generally with the many sided charitable activities of the Variety Clubs International. Proclamations by Texas Governor John Connally and Dallas Mayor Earle Cabell and a series of radio and television programs will highlight the week's promotions. Speakers at luncheon clubs, visits to the new home of the Dallas Services for Blind Children, built by the local Variety Club at a cost of \$75,000, and newspaper stories are among the various activities planned. . . . WFAA-TV viewers will be asked to recall famous stars and movies from the early "talkies" to the spectaculars of today in a special "Hollywood: The Fabulous Era Flashback Contest" to be featured on the "Early 8 Theatre" on WFAA-TV at 8:30 a.m. for one week. The contest is to promote the ABC-TV special "Hollywood: The Fabulous Era" to be seen on Jan. 23. Prizes for the contest include a six month pass for two to any Interstate Theatre in the Dallas area, one month pass for two, plus free tickets for "Mutiny on the Bounty," "The Longest Day," "Gypsy," etc. . . . James Velde, New



Bally for Buena Vista's "Legend Of Lobo," Telenews, downtown Detroit, featured the antics of a "wolf" that shook hands with all comers; a revolver-spinning "Sheriff," and "Skatey," a local clown, who did his stuff for the kids and presented them with a bonus of suckers, balloons, and pictures of Lobo.

York, United Artists vice-president in charge of domestic sales, was here to conduct one of a series of sales meetings with branch managers from the midwest and Dallas. He was accompanied by Al Fisher, UA director of exploitation. Russ Brentliner, Dallas branch manager, was host of the one day conference. . . . The Will Rogers Hospital and R. J. O'Donnell Research Laboratories will have a complementary booth at the Texas Drive-In Theatre Owners Association convention here, Feb. 5-7. . . . Virginia Lee Stevens, a member of the Paramount exchange staff, was presented a watch by manager Bernard Brager, for her 25 years of faithful service to the company.

## DES MOINES

Harry F. Lefholtz, 79, well known dean of the Omaha, Neb., film row until his retirement seven years ago, died at a Omaha hospital. He was manager of the Universal and Republic Pictures exchanges at Omaha for 18 years and had worked in Omaha film row for nearly 42 years. . . . Twentieth-Fox film exchange at Omaha, Neb., will be closed and consolidated with the Des Moines branch office, effective Jan. 28. Frank Larson, who has served as manager of the Omaha branch, will continue as a salesman, working out of Omaha. Three members of the six-member staff will be released. The Fox closing is the fifth major film branch to move out of Omaha.

## DETROIT

Detroit Jack Zide was in New York, whither he wends his way each year to confer with producers and distributors about product for his exchanges in Detroit, Cleveland, Indianapolis, and Cincinnati. He was accompanied by his wife, Sylvia, who was more interested in attending the four shows for which she had reservations than business conferences. However, she did make a deal with him: In exchange for his accompanying her, she agreed to act as hostess at other functions. . . . The former owner of the Berkley, Detroit, died at his home there. He was John Igna, 78. Born in Roumania, he lived 50 years in the Motor City, spending 30 of them in exhibition before retirement. Survivors are wife Mary, son Dr. Eli Igna, a brother, and granddaughter.

In 1944, William G. Brown successfully applied for a job as an usher at the Fox. Excepting for the time he spent in the Armed Forces during World War II, the only employer he ever knew was the 5200-seat behemoth.

During the nearly two-decade period, management has changed four times, but all retained Brown who moved up steadily. He became in turn assistant manager, manager, managing director. Now he's working for himself. The owner, Woodmont Corp., has assigned the lease to him. . . . On the ailing list is booker Harvey Trombley of Columbia. He is lodged at the Cottage Hospital where he is being treated for a heart condition. . . . Reporter Jack Sinclair has written an exhaustive article for "The Daily Tribune," concerning censorship in Royal Oak, and how the problem is being handled in the suburb of Detroit. There exist by ordinance two committees—the Motion Picture Advisory Committee and the Periodicals Advisory Board. What power the law has given them "they are reluctant to use for fear of reprisal in the courts." With no facilities for screening, the committee relies on the Green Sheet, the Catholic Legion of Decency, motion picture trade press, and the "officially unconnected" Detroit Police Department Censor Bureau.

## HOUSTON

Clifton Webb, veteran Hollywood actor, is on the road to recovery following an operation at the Methodist Hospital here. A team of Baylor University College of Medicine doctors operated on Webb, who was suffering from an abdominal aneurism. . . . R. A. Parker has been named Houston's "Man of the Year" for 1962 by the Variety Club of Houston and will be honored with a banquet Feb. 14 at the Rice Hotel's Grand Ballroom, according to Les Hunt, chief barker, Variety Club of Houston. Mack Howard is general chairman of the dinner and predicted a turnout of "at least 1,000." Profits will go to the Variety Boys' Club.

## JACKSONVILLE

Film Row offices settled down for a year of hard work in 1963 after members of the Motion Picture Charity Club and Women of the Motion Picture Industry sponsored a New Year's industry cocktail party and dance in the grand ballroom of the Roosevelt Hotel to the music of George Ludwig's band. The lucky winner of a \$50 U. S. savings bond at the dance was a widowed neighbor of Celia Brugh, Columbia staffer. . . . H. Gheeslinger is the new owner of the local Skyview Drive-In, a Negro-patronage outdoor formerly operated by Bailey Theatres of Atlanta. . . . Jesse Marlow, former manager of the local Capitol, has informed Col. John Grovo, local retired exhibitor, that he has been advanced by Martin Theatres to the management of the circuit's new Cinerama, St. Louis, which was scheduled for a Jan. 10 opening. . . . Linda Harrod, formerly of the Edgewood, is now Mrs. James C. Cotton. . . . John Harlan, chairman of Florida State Theatres' Christmas salute to the Will Rogers Memorial Hospital and O'Donnell Research Laboratories, has reported a large collection of money and a gratifying response from the hundreds of employees in FST's 55 operating theatres as well as from the company's home office and warehouse staffs. . . . After being closed down seven weeks for a complete renovation of its interior, the Polk, Lakeland, one of Florida's largest indoor houses, reopened Christmas Day with a booking of "Billy Rose's Jumbo." The Polk is managed by Herb Roller, formerly of this city.

## MIAMI, FLA.

Sydney Levine and Tom Rayfield, Carib,



were monthly Thrif-Tik-It sales contest winners, with sales of 200 books each. Other winners were Cecil Allen, Mayfair, 150 books; Howard DeBold, 163rd Street, 100 books; Mary Lawrence, Sunset, 100 books; and William Brewer, Cameo, 100 books and award for new organization contact. . . . Krag Collins was the Quarterly Manager-Plus Contest winner of \$50 tax paid for himself and \$25 tax paid for his wife, for the fourth quarter of 1962. Krag is manager, North Dade Drive-In. Other winners were Jose Smith, Tower, second prize winner of a movie camera; Cecil Allen, Mayfair, won the third prize of a Benrus self-winding wristwatch. . . . A 25-year plaque was presented to the Wometco Enterprises Employees Federal Credit Union by the CUNA Mutual Insurance Society. Van Myers is president of the Wometco Credit Union. . . . Traverse Hight, Carib, Miami Beach, became eligible for membership in the Wometco Old Guard organization. . . . Florida State Theatres' premiere of "Mutiny On The Bounty" at the Sheridan, Miami Beach, was a benefit performance for the Southeastern Florida Region, Women's American ORT, with proceeds going to their Guardianship Fund to provide food, clothing, shelter, and recreation for the more than 40,000 students in ORT schools in over 20 countries. . . . "Wonderful World Of The Brothers Grimm" opened quietly and without fanfare at the Florida. . . . "Lawrence Of Arabia" rated the biggest hoopla, complete with camels, bands, horses, parades, choruses, and celebrities when it opened at the Colony, Miami Beach. Popular Miami and ABC television personality, Bob Clayton, was master of ceremonies and introduced such persons as Ed MacLaughlin, Columbia branch manager; Douglas Netter, Sam Spiegel's special representative for "Lawrence Of Arabia"; Florida State Theatres president Louis J. Finske; Harry Botwick, southeastern regional supervisor, FST; and others. . . . Wometco Enterprises, Inc., board of directors increased the company's dividend payout to stockholders by approximately 11 per cent by declaring a regular quarterly dividend of 15 cents per share on the company's Class "A" common stock and a quarterly dividend of 5½ cents per share on the Class "B" stock, to be paid on all stock now outstanding, which includes the additional shares resulting from the 30 per cent stock dividend paid in December, 1962. Dividends will be paid March 15 to stockholders of record as of March 1, 1963. Annual stockholders' meeting will be held in Miami, April 1. . . . William Kruglak, formerly fixer in Miami Variety Club, Tent 33, was elected chief barker for 1963, succeeding Frank Crown. Tracy Hare was elected first assistant chief barker, and Teddy Goldstein, second assistant. Peter Moser is new property master, and Roscoe Brunstetter, dough guy. The remainder of the new crew will be Sonny Shepherd, Eli Quain, Don Fischer, Henry Oxell, Sig Eisenberg, and Jack Bell. . . . The ribbon-cutting which opened Wometco's new Palm Springs, Hialeah, had a double meaning. The ribbon was strung with dimes and Mayor Henry Milander of Hialeah snipped it in two. The load of dimes was turned over to chairman Jay Morton of this year's March of Dimes. . . . Christmas Week saw a special Cystic Fibrosis benefit show at the new Palm Springs, Hialeah. Local tv favorites made special personal appearances at the theatre during a 1½-hour live performance. All proceeds from the show were donated to the South Florida chapter of the Cystic Fibrosis Foundation.



**John D'Amato, resident manager, Elm, Perakos Theatre Associates de luxe 70mm. theatre in Hartford, Conn., recently lined up lobby displays from Alitalia Airlines for Embassy's "Divorce, Italian Style."**

## NEW HAVEN

Twentieth-Fox's "The Longest Day" will have its Connecticut premiere in early March at Perakos Theatre Associates' deluxe Elm, Hartford. Darryl F. Zanuck attraction is to follow current Embassy release, "Divorce-Italian Style," and UA's "Two for the Seesaw," latter premiering in mid-February. Elm is one of two (other is Stanley Warner downtown Strand) 70mm.-equipped showcases in metropolitan area. . . . Attorney John L. Calvo-coressi, partner in the Manchester Drive-In Theatre Corporation, has been named a member of the State Liquor Control Commission by Governor Dempsey. The part-time job, running to May 1, 1965, will pay \$7,280 a year. . . . The four stars whose names really mean the most at the boxoffice today, in Embassy Pictures Corporation president Joseph E. Levine's opinion, are Cary Grant, John Wayne, Sophia Loren, and Elizabeth Taylor. The star system is pretty much a thing of the past, he told a Hartford press luncheon hosted by Sperie P. Perakos, general manager, Perakos Theatre Associates. "The star system may be outmoded, but three things are vital to a film's appeal: A provocative title, a good, strong, understandable story (and it doesn't have to be dirty or sexy), and a fine cast to do justice to that story." . . . The Allyn's staff has new uniforms (Navy blue with red piping). In addition, the front (street) frames have been redecorated. . . . Sperie P. Perakos, Perakos Theatre Associates, tied up with Food Fair supermarkets for 25 per cent discount slip distribution, in conjunction with Columbia's "Barabbas," playing at the Beverly, Bridgeport first-run. . . . Barney Tarantul, partner in the Burnside, East Hartford, has been elected sergeant-at-arms of the Ivy Club of Hartford. . . . Leo Ricci, owner, Capitol, Meriden, sold the Meriden Rotary Club on sponsorship of four films ("Carmen Jones," "Flower Drum Song," "Carousel," and "The King and I"), proceeds going to Rotary activity. . . . Suburban Manchester, Conn., officialdom and merchants-businessmen (including Jack Sanson, metropolitan Hartford supervisor for Stanley Warner) have agreed that Manchester can get along without parking meters downtown. The move is being launched to help downtown Manchester business—including the S W State—to better compete with outlying shopping centers. . . . Winsted, Conn., will outlaw use of cash on as yet not determined premiere day in March of Columbia's "The Man from the Diner's Club," the town's merchants planning to honor only Diner's Club cards throughout the day and evening. Come-

dy star Danny Kaye is expected to head a sizable Hollywood delegation to John Scanlon III's Strand. . . . Allen M. Widem, Hartford Times amusements editor-columnist, has named these as 1962's top films: Universal's "That Touch of Mink," Paramount's "The Counterfeit Traitor," Embassy's "Long Day's Journey into Night," 20th-Fox's "Mr. Hobbs Takes a Vacation," Warners' "The Music Man," 20th-Fox's "The Longest Day," Columbia's "Lawrence of Arabia," UA's "The Miracle Worker," and 20th-Fox's "Gigot." . . . In a "first" for Connecticut, UA branch manager Irving Mendelson set up a "Premiere Showcase" plan, booking "West Side Story" at popular prices (\$1.25 top) day-and-date into the Sampson & Spodick County Cinema, Fairfield; Hoffman Capitol, Milford; Pickus Stratford, Stratford; Perakos Hi-Way, Bridgeport; and Redstone Milford Drive-In, Milford. . . . James M. Totman, Stanley Warner zone manager, has named John Fournier, formerly house manager at the Phillips, Springfield Mass., as assistant manager at the Warner, Worcester, Mass., succeeding Carl Carlson, who has left the circuit.

## NEW ORLEANS

Edith Ann Long reopened the indoor Princess, Winfield, La. The house was dark for many months. . . . Mose Hebert, the new owner, reopened the Basil, La., theatre after it was closed briefly. . . . Mrs. Maxine Bevelo will continue at Exhibitors Cooperative Service, where she recently took over for Mrs. Kay Lazaro, who was on the sick list; and has now decided to remain at home and await the arrival of a baby. . . . Dona Jackson is the new stenographer-booker at 20th Century-Fox, succeeding Sheila Rogues, resigned. . . . Some of the local WOMPI entertained the ladies in St. Anna's Home at a game social. . . . Marion Guerin, Film Inspection Service, was still confined to her home with an illness of several month's duration. . . . Architects and heads of construction of Martin's Cinerama Theatre hosted a cocktail party prior to its gala opening with "The Wonderful World Of The Brothers Grimm." . . . WOMPI Corinne Bouche and a member of the Secret Pal Club, for many years with the MGM exchange, revealed that she will marry Theodore Foret on Feb. 23. . . . Lucille Vaughn announced that the Rex, Bay Minette, Ala., was going dark temporarily. . . . Pete Autie suspended operation at the Joy, Melville, La., indefinitely. . . . Members of the "Secret Pal Club" held their seventh annual get together at a steak dinner at Gentilich Restaurant. . . . Sympathy to Beverly Ombre, secretary to Milton Aufdemorte, Paramount branch manager, on the death of her maternal grandmother.

## PHILADELPHIA

Charles Beilan, last branch manager for American International, is now representing Artura handling MGM reissues in the territory. . . . Sam Sciulli, United Artists booker, has been left out with no replacement. . . . Variety Club, Tent 13, will hold a Valentine Party at the Bellevue Stratford clubrooms on Feb. 16. . . . The trolley and bus strike clobbered downtown theatre business, especially matinees and late evening shows. . . . A rumor had colored stage and film shows going into the State, 52nd and Market Streets. . . . Leon Cohen, Vine Street Screening Room, was getting set for his annual Florida trip.



## ST. LOUIS

The Better Films Council of Greater St. Louis was to have its monthly meeting Jan. 18. They were to hear Capt. Adolph Jacobsmeyer, Commander of the Juvenile Division of the St. Louis Police Dept., speak on "Youth Problems." . . . Jim Damos, treasurer of Missouri-Illinois Theatre Owners, who has an interest in the Regal and Criterion, was recently elected secretary of the St. Louis County Law Enforcement Officials Association.

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This street ballyhoo was used as part of the campaign for United Artists' "Taras Bulba," RKO Keith's, Washington, D. C. Model in appropriate costume, rode around in promoted, bannered car and also visited newspaper offices, radio-tv stations, and was interviewed and photographed.

tion. In addition to his film work, Damos is Chief of Police of University City. . . . The Missouri-Illinois Theatre Owners held their monthly luncheon meeting in the Chase Hotel. On the agenda was a financial report by Jim Damos; an urge by Wesley Bloomer, president, to increase membership; and a resolution of the group to make this "a banner year for MITO." . . . Mayor Ray A. Parker, Brentwood, has announced that he will not be a candidate for re-election in April to the post he has occupied for the past 12 years. Parker, who owns the Broadway Drive-In, is now completing his sixth consecutive two-year term and is regarded as one of St. Louis County's outstanding mayors. He has been personally responsible for many civic reforms which have made his community one of the best governed cities in the county. . . . There

was a VIP presentation of "Barabbas" Jan. 19, set by Irving Shiffrin, Columbia exploiteer. The showing was held at the Pageant. "Barabbas" is the attraction at the Fox, owned by Arthur Enterprises, Inc. . . . Jerry Berger, 20th-Fox publicist, was in New York recently at meetings at the home office. . . . Gene Jacobs, United Artists division manager from New York City, was in. . . . Roy and E. D. Martin flew in from Columbus, Ga., for the opening of the Martin Cinerama Theatre. . . . St. Louis Loge 19 of the Colosseum of Motion Picture Salesmen held a meeting. . . . Variety Club Tent 4 held its monthly meeting in the Zodiac Room of the Chase Hotel with Marty Bronson and Pete Flanders furnishing the entertainment. At the December meeting the featured guests were the Smothers Brothers, who were appearing at the Crystal Palace. Dave Arthur, Arthur Enterprises, presided. Committees have been appointed by chief barker, Joe Simpkins, who has asked that all members select a committee on which they would like to work and be active. Committees and their heads are fund raising chairman, Edwin Dorsey; co-chairman, Milton Mandel, Dave Arthur; membership chairman, Chris Christen; co-chairman, Vince Rogers, Harry Goffstein; press guys, Robert Johnson; Reed Malloy; heart committee, Tom James; day care nursery, Ed Arthur; legal committee, James Arthur; eye glass program, John Meinardi, Maury Lamberg; toastmaster, Dave Arthur; club photographers, Harry Kaufman, Al Wheeler; entertainment and special events, Tony Peluso, Harry Wald, Joe Keegan; house committee, Bruce Hayward, Harry Wald, Tony Peluso; publication, Joe Laba; club chaplains, Father Klyber, Rev. Ben Pemberton; club greeter, Joe Keegan. Keegan has been appointed chairman for the Variety Club convention to be held in Houston, May 14 through May 17. . . . Charlotte Murphy, head booker at Columbia, came back after Christmas wearing an engagement ring. She was engaged Christmas to Don Klingler of Belleville, Ill. . . . WOMPIs will hold a business meeting Jan. 16 in the Fox screening room. They gave \$75 to the Post-Dispatch's annual Christmas Fund for needy families. At their Christmas meeting, Mae Madeline won the Christmas tree drawing. . . . Mary Sauerwein, who has been with MGM for some time, has left that firm.

## SAN ANTONIO

The San Antonio Jewish Community Center is presenting a series of movies each Sunday from 4:30 to approximately 6 p.m. which can be attended by all members of the family. Admission is 25 cents. Scheduled to be shown are two Walt Disney features, "Davy Crockett" and "Dumbo," followed by "Tarzan and the Lost Safari." Each film showing is supplemented with special short subjects. . . . Lalo Gonzales, known as "El Piporro," Mexican screen star, will headline the first stage show of the New Year at the Alameda opening a seven day engagement on Jan. 21. . . . The San Antonio Breakfast Club was to preview a new picture at the Majestic. Lynn Krueger, manager, Majestic, was to introduce a well known motion picture industry leader to speak at a dinner meeting. . . . Albert Glasscock, young son of Leon D. Glasscock, who heads the nine theatre circuit which bears his name, was recently injured in an accident and may lose the sight of his right eye. . . . Three cans of food admitted the driver and car at the Del Norte, Bordertown, Bronco, and El Paso Drive-Ins at El Paso during a three day campaign.

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# REVIEWS

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Combined, the every second week yellow paper SERVICESECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO JANUARY 23, 1963  
VOL. 69, No. 4

## AMERICAN-INT.

### The Raven

COMEDY DRAMA  
86M.

(Panavision: Color)

ESTIMATE: Good horror comedy entry.

CAST: Vincent Price, Peter Lorre, Boris Karloff, Hazel Court, Olive Sturgess, Jack Nicholson. Produced and directed by Roger Corman; executive producers, James H. Nicholson and Samuel Z. Arkoff.

STORY: In England during the Middle Ages, a magician named Vincent Price lives in a castle with his daughter, Olive Sturgess, and mourns the death of his second wife, Hazel Court, although she is dead for two years. One night he hears a tapping on his window, and when he opens it, a black raven flies into the room. It asks Price to help it become what it was originally, a man. After mixing a variety of ingredients, the bird turns into a man, Peter Lorre, another magician, who was turned into a bird by Dr. Boris Karloff, grand master of the brotherhood of sorcerers, when he challenged him to a duel in magic. Price recognizes the name of Karloff as an enemy of his late father, also a magician. When Lorre tells him that he has seen his dead wife in Karloff's castle, Price accompanies him, as does Sturgess and Lorre's son, Jack Nicholson. Price is thrown off guard by Karloff's kindly manner. They spend the night in the castle, and it turns out that Court is there, having tricked Price, preferring to come live with Karloff because of his wealth and power. It also turns out that Lorre has been working with Karloff to get Price in a position where he has to reveal his magic secrets. When Lorre tries to back out of his deal, Karloff turns him into a raven again. In a duel between Karloff and Price, the magic of the latter wins out. The castle is set afire, and Karloff and Court ostensibly perish while the others escape. Back home, Price is in no hurry to turn Lorre back into a man, preferring to let him remain a raven and a silent one for a while as their two youngsters become better acquainted.

X-RAY: There's lots of horror to be found in this colorful entry, but it's mostly tinged with comedy. Some of the lines are really funny. The use of color, the name of Edgar Allen Poe, those tried and true masters of things horrific—Vincent Price, Peter Lorre, and Boris Karloff, black magic, etc., are all useful items that can help considerably in the selling. The performances are good, as are the direction and production, and the film can give a good account of itself at the box-office. Richard Matheson did the screenplay based on the classic poem, and the result is a simple yarn interestingly presented.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "A Classic Experience In Terror"; "Audiences Will Have A Terror-Ific Time As They Watch Vincent Price, Peter Lorre, And Boris Karloff Go Into Action"; "Chills Galore Coming Your Way On The Wings Of 'The Raven.'"

## BUENA VISTA

### Son Of Flubber

COMEDY  
100M.

Buena Vista

ESTIMATE: Disney comedy sequel should be hit with family audiences.

CAST: Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Elliott Reid, Joanna Moore, Leon Ames, Ed Wynn, Charlie Ruggles, Ken Murray, William Demarest, Bob Sweeney, Paul Lynde, Stuart Erwin, Edward Andrews, Alan Hewitt, Leon Tyler, Forrest Lewis, James Westerfield, Alan Carney, Lee Giroux. A Walt Disney Presentation; associate producers, Bill Walsh and Ron Miller; directed by Robert Stevenson.

STORY: Professor Fred MacMurray goes to Washington to get some money from government officials who have tied up the rights to market his invention of flubber because of its defense potential. He doesn't succeed either for himself or for his school. The latter institution owes skinflint Keenan Wynn a substantial sum, and he decides to foreclose, tear down the buildings, and erect commercial money-makers. MacMurray's wife, Nancy Olson, is presented with a mink coat and a certified check for a million dollars by tycoon Ken Murray, who hopes that MacMurray will sign over the flubber rights to his company. All is removed when MacMurray returns with his discouraging news, and the couple are penniless. The Internal Revenue Service moves in to collect on the invention, the returns on which it anticipates should be tremendous. To further complicate things, an old girl friend of MacMurray's shows up, Joanna Moore, and Olson leaves him when she suspects that there are entanglements. Meanwhile, MacMurray's efforts to perfect a rain-making device with residue left over from flubber is used to win a football game by his students, and it is also instrumental in breaking many windows in town until he gets the machine working right. Wynn takes him to court since his insurance company is forced to pay for the broken windows, but judge Charlie Ruggles dismisses the case after it is proven that MacMurray's rain is responsible for a crop of giant vegetables that has been grown in heretofore barren soil. Naturally, he and Olson are reunited, and everyone, with the possible exception of Wynn, is happy.

X-RAY: There isn't much of a story to be found here but rather comic incidents that are not to be taken seriously. The special effects are mindful of those found in its high-

ly successful predecessor, "The Absent-Minded Professor," and there are indications that this could do similarly at the boxoffice. The cast performs well, and direction and production are good. A little extra in the promotion and advertising should attract family audiences on a widespread scale. Bill Walsh wrote the screenplay.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "The Sequel Is Even Funnier Than 'The Absent-Minded Professor'"; "Fun For All The Family."

## MGM

### The Great Caruso

DRAMA WITH MUSIC  
109M.

MGM  
(Reissue)  
(Technicolor)

ESTIMATE: High rating return of musical classic.

CAST: Mario Lanza, Ann Blyth, Jarmilla Novotna, Ludwig Donath, Carl Benton Reid, Eduard Franz, Dorothy Kirsten, Alan Napier, Vincent Renno, Peter Edward Price, Shepard Menken, Carl Millette, Yvette Duguay, Nestor Paiva, Ian Wolfe, Paul Javor, Mario Sil-etti, Angela Clarke, Argentina Brunetti, Blanche Thebom, Teresa Celli, Nicola Moscona, Guiseppe Valdengo, Lucine Amara, Marina Koshetz. Produced by Joseph Pasternak; directed by Richard Thorpe.

For complete review, please refer to page 3061, April 25, 1951.

### The Hook

DRAMA  
98M.

MGM  
(Panavision)

ESTIMATE: Interesting, well-made drama about men in war.

CAST: Kirk Douglas, Robert Walker, Nick Adams, Enrique Magalona, Nehemiah Persoff, Mark Miller, John Bleifer. Produced by William Perlberg, directed by George Seaton.

STORY: A small detail in left at a Korea inlet to destroy American equipment before leaving on a United Nations cargo ship of Danish registry loaded with gasoline as it heads for UN headquarters. A Red Korean plane bombs and strafes the beach, killing Lt. Mark Miller. The others, Sgt. Kirk Douglas, Private Robert Walker, and Private Nick Adams prepare to get on board when they see the enemy plane crash, and a survivor is sighted in the water. Walker rescues pilot Erique Magalona. Captain Nehemiah Persoff insists that he share the cabin of the soldiers since he is their charge, and he does so, tied up. When Douglas reports to headquarters by radio, he is told that the Reds have bombed headquarters as well as a Red Cross hospital, and the prisoner is to be disposed of. Douglas attempts to shoot him, but his shot is deflected by Walker who can't stand to see the killing in cold blood, and the Red is only wounded. Douglas then orders Walker to kill him, and when this fails, Adams is given

## NOTICE

Cari Releasing Corporation's "horror" combination of "Dr. Cadman's Secret" and "Silent Death" are re-titled reissues, formerly known as "The Black Sleep" and "Voodoo Island," released by United Artists in 1956-57.



liquor and ordered to carry out instructions. The relationship between Adams and Douglas is a strange one, and it is revealed that Douglas saved Adams from a court martial and jail sentence by not telling that he beat up an officer while drunk. Under the pressure of the situation, Douglas confesses that he beat the officer and let Adams think he was responsible, which, Douglas claimed, made Adams a better soldier. Freed from the threat of blackmail, Adams sides with Walker, and they plan on setting the prisoner afloat in a lifeboat with the unspoken approval of Persoff. Douglas discovers the plot in time to stop them, and he threatens them with court martial. He tries to carry out the death sentence, but even he can't kill the unarmed man. They go to report to headquarters when the radio transmitter is fixed and are told that a cease-fire has been declared, which means that the prisoner can now be delivered to the authorities on shore alive. The Red escapes his bonds and takes refuge in the hold, intending to fire the gasoline, but the matches are wet. He and Douglas indulge in hand-to-hand combat with Magalona muttering in Korean. Douglas kills him in self defense, after which he learns that the man was muttering that he couldn't go through with his attempt to kill Douglas. Magalona is buried at sea as the three Americans watch, sobered in mind and body by the entire encounter.

**X-RAY:** Herein is a tale of men in war and the conflicts they must face when the war becomes personalized, and they are ordered to kill an unarmed prisoner face-to-face. The result is a powerful and suspenseful drama that resolves its self in interesting fashion, with audience attention being grasped by the situation and by the expert performances of the people on screen, principals as well as by the on-lookers. Kirk Douglas and Robert Walker are fine and Nehemiah Persoff impresses. Some specialized selling is in order to get the picture's properties across. The direction and production are of quality calibre. Henry Denker wrote the screenplay based on the novel "L'Hamecon" by Vahe Katcha.

**TIPS ON BIDDING:** Higher bracket in some situations.

**AD LINES:** "An Unusual Story Of Our Times"; "Three GI's Are Faced With A Problem That Could Change Their Lives."

## Show Boat

MUSICAL DRAMA  
107M.

MGM  
(Reissue)  
(Technicolor)

**ESTIMATE:** High rating, welcome return of hit-musical.

**CAST:** Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge Champion, Robert Sterling, Agnes Moorehead, Adele Jergens, Lief Erickson, William Warfield, Frances Williams, Owen McGivney, Regis Toomey, Gower Champion, Sheila Clark. Produced by Arthur Freed; directed by George Sidney.

For complete review please refer to page 3094, June 30, 1951.

## 20TH-FOX

### Air Patrol

MELODRAMA  
70M.

20th-Fox  
(CinemaScope)  
(Associated Producers)

**ESTIMATE:** Average police meller.

**CAST:** Willard Parker, Merry Anders, Robert Dix, John Holland, Russ Bender, Douglass Dumbrille, George Eldredge, Ivan Bonar. Produced and directed by Maury Dexter.

**STORY:** When a valuable painting is stolen from its frame and "ransom" demanded, the art patron insists on paying the "blackmail" although the police and the insurance company both advise delay. Police Lieutenant Willard Parker enlists the aid of Merry An-

ders, stenographer, as go-between to pay the demanded money, and in a helicopter chases after the crook in a getaway car. The crook is shot at the site of a dam, the painting and money recovered, and all's well that ends well.

**X-RAY:** This meller is only fair material for the programs. The first portion is very talky, with all of the action concentrated in the latter half, featuring the chase, along with some good aerial photography. This was written by Henry Cross. Decidedly low bracket in all departments, it will possibly get by on the lower half in support of a stronger first feature.

**AD LINES:** "The Police Take To The Air In A Modern-Day Crime Meller"; "Swift Justice By The Police Air Patrol."

## Sodom And Gomorrah

SPECTACLE DRAMA  
154M.

20th-Fox  
(Made in Italy)  
(Color by Deluxe)

**ESTIMATE:** Biblical spectacle flavored with sin for mass market.

**CAST:** Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta, Anouk Aimee, Claudia Mori, Rik Battaglia, Giacomo Rossi Stuart, Feodor Chaliapin, Aldo Silvani, Enzo Fiermonte, Scilla Gabel, Antonio De Tefte, Gabriele Tinti, Daniele Vargas, Massimo Pietrobon, Andrea Tagliabue, Francesco Tensi, Mitzuko Takara, Liana Del Balzo, Mimmo Palmara, Alice and Ellen Kessler. A Titanus Production; a Goffredo Lombardo and Joseph E. Levine Presentation; produced by Lombardo; executive producer, Maurizio Lodi-Fe; directed by Robert Aldrich.

**STORY:** Hebrews led by Stewart Granger (Lot) are permitted by Queen Anouk Aimee to farm land near Sodom and Gomorrah in the hope that they will act as a buffer between the cities and Aimee's enemies. Stanley Baker, dissolute brother of Aimee, makes advances to the daughters of Granger, Rossana Podesta and Claudia Mori, seducing them both. Aimee gives Granger her favorite slave, Pier Angeli, who eventually becomes a member of Granger's tribe and marries the widower. The Hebrews are forced to move into the corrupt cities when their lands are flooded in a battle with Sodom's enemies. The Hebrews prosper as salt sellers, and Granger does not realize that his good fortune has taken him far from his religion and ideals. Baker taunts him with the news that he has seduced both his daughters, and Granger kills him. He is imprisoned and begs for God's help. He is informed by the Lord's emissary that Sodom and Gomorrah will be destroyed and that he is to lead his people out of the wicked cities. No one is to look back under penalty of death. Granger is freed through a series of miracles and gathers his tribe together for the exodus. Angeli can not resist a last look at her homeland, which is being destroyed by God's wrath. She is turned to a pillar of salt.

**X-RAY:** The familiar Biblical tale of Lot and the wicked cities of Sodom and Gomorrah furnish the inspiration for a colorful, epic-scale spectacle aimed at the masses. The story is told in a simple, straightforward fashion that may not be appreciated by the more discerning theatregoer, but here the emphasis is on action and spectacle. Sex and the perversions that abounded in the title cities are present in full measure and make the subject best suited for adults. The Joe Levine showmanship approach should get the most out of the lavishly produced film. The cast is good, with Granger strong in the lead and Aimee a fascinatingly corrupt queen. Scenes of battle and the destruction of the cities are well done, and the special effects boys should take a bow. This is aimed at the pocketbooks of the masses who are more interested in spectacle than in art, and it should hit the mark. Screenplay is by Hugo Butler. This bears a Legion of Decency "B" rating.

**TIP ON BIDDING:** Better rates.

**AD LINES:** "In All Of Mankind's Days On Earth . . . No Sin Or Spectacle To Equal The

Story Of The Twin Citadels Of Sin"; "The Cities That Mocked The Very Name Of God . . . The Vengeance That Tore The Earth Asunder."

## UNITED ARTISTS

### A Child Is Waiting

DRAMA  
102M.

United Artists  
(Kramer)

**ESTIMATE:** Touching drama of retarded children has top names to boost appeal.

**CAST:** Burt Lancaster, Judy Garland, Gena Rowlands, Steven Hill, Bruce Ritchey, Gloria McGehee, Paul Stewart, Elizabeth Wilson, Barbara Pepper, John Morley, June Walker, Mario Gallo, Frederick Draper. Produced by Stanley Kramer; directed by John Cassavetes.

**STORY:** Psychologist Burt Lancaster is superintendent of a state institution for retarded children. He attempts to create new methods of training and teaching and has achieved some success. Judy Garland joins the staff of the school as a music teacher and develops a particular fondness for 12-year-old Bruce Ritchey. He is not as severely retarded as some of the other children, but suffers from the fact that his parents tried to hide him from the world. They have not visited him in two years, and have been divorced as a direct result of their problems with the boy. Garland believes Lancaster's methods are too strict and arranges a visit for Ritchey's mother, Gena Rowlands, against Lancaster's wishes. Rowlands refuses to see the boy, but he sees her and is badly shaken. Ritchey runs away but is returned by police. Garland sees that Lancaster's treatment is right and offers to resign. He persuades her to stay and work with all the children in a Thanksgiving show. Ritchey's father, Steven Hill, decides to move the boy to a different institution where he will receive the coddling Lancaster refuses to provide. When he sees the show, in which Ritchey is warmly applauded by the other children as he recites a few halting words, he changes his mind. He realizes how desperate the boy is to achieve something of his own. This is the important thing for all the children, no matter how severely they are retarded.

**X-RAY:** Stanley Kramer's films tell more than a story, and here he turns the spotlight on the problem of mental retardation. Screen writer Abby Mann has provided an intelligent, thoughtful script that goes right to the viewer's heart, and an excellent cast delivers strong performances. Many of the children are actually retarded, and their efforts to find a place in a frightening world are touching and poignant. Young Bruce Ritchey delivers a beautiful portrayal of a not so retarded youngster, but it is the name draw of Lancaster and Garland that will draw the moviegoers. This probably won't have mass appeal as the subject matter is the sort that most people like to ignore, but that doesn't stop it from being a highly effective piece of screen drama. Kramer again has handled a difficult subject extremely well and without too obviously preaching to his audience. It is a worthwhile effort in every respect, and perhaps the names can get them in to listen to the message.

**TIPS ON BIDDING:** Better rates in some situations.

**AD LINES:** "Burt Lancaster And Judy Garland Take An Untouched Theme And Make It Touching And Unforgettable"; "A Child Can Be So Many Things, Warmth . . . Love . . . Laughter And Sometimes A Child Can Be Heartbreak."

### The Great Van Robbery

MELODRAMA  
73M.

United Artists  
(Danziger)  
(English-made)

**ESTIMATE:** Okay action programmer.



**CAST:** Denis Shaw, Kay Callard, Tony Quinn, Philip Saville, Vera Fusek, Tony Doonan, Geoffrey Hibbert. Produced by Edgar J. and Harry Lee Danziger; directed by Max Varnel.

**STORY:** Denis Shaw, Interpol agent is called in by Scotland Yard, to trace half a million stolen during a holdup of a Royal Mint van. Some of the notes show up in Rio de Janeiro. Shaw learns the money has been used to buy a consignment of coffee, which he traces to Rome, Paris, and back to London. Geoffrey Hibbert, one of those mixed up in the deal, is found murdered, and the trail now leads Shaw to Philip Saville's warehouse, where he finds more of the stolen money hidden in a coffee case. Saville, who has planned a getaway with his girl friend, Kay Callard, arrives, engages in a fight with Shaw. Callard, trying to help Saville, drives an automobile directly at Shaw. It skids on coffee beans, and pins Saville against a wall. Police arrive and help Shaw make arrests.

**X-RAY:** This is action all the way with the exterior shots of the cities involved in the long chase not only lending authenticity to the proceedings but enhancing the interest, which is also sustained by a sterling performance by hero investigator Denis Shaw, whose portliness belies his role. The story by Brian Clemens and Eldon Howard has been given adroit production and direction, and the entry should make a fine addition to the average program where action fare is always welcome.

**AD LINES:** "An International Police Track-down"; "Follow The Excitement From Scotland Yard To Rio!"

## WARNERS

### Term Of Trial

DRAMA  
113M.

Warner Brothers  
(English-made)

**ESTIMATE:** Sensitive, well-acted drama.

**CAST:** Laurence Olivier, Simone Signoret, Sara Miles, Hugh Griffith, Terence Stamp, Roland Culver, Frank Pettingell, Thora Hird, Dudley Foster, Norman Bird, Newton Blick, Allan Cuthbertson, Nicholas Hannen. A Romulous Production; produced by James Woolf; written and directed by Peter Glenville.

**STORY:** Schoolmaster Laurence Olivier works in a slum area for a meagre salary. He has considerable personal integrity, but can't seem to get ahead, drinks a little too much, and takes considerable verbal abuse from French wife Simone Signoret. He loves her deeply, and she loves him although she can't forgive the drab life she is forced to lead. Olivier gives private lessons to young Sara Miles, who is infatuated with her teacher. The class goes for a trip to Paris, and Miles maneuvers so that she can spend considerable time with Olivier. Back in London, they are forced to spend the night in a hotel. Miles comes to Olivier's room and offers herself, but he gently repulses her. The girl professes hatred for him and takes up with the rowdiest of her classmates, Terence Stamp. Olivier is picked up by police on a charge of indecent assault. Miles lies on the stand, and defense attorney Hugh Griffith is eloquent. However, Olivier is found guilty. His impassioned address to the court spurs Miles to admit her lies, and Olivier is acquitted. Ironically, everyone still believes the false accusation. Olivier is determined to continue teaching. Signoret stays with him through the ordeal but then decides to leave. He lies to her by admitting an indiscretion with Miles. For the first time, she respects and admires him and decides to remain at his side.

**X-RAY:** Once again, the British take a rather seamy story and lift it to fine drama by sensitive and perceptive treatment. Discriminating audiences will find much to admire in the offering, particularly the acting of Olivier and Signoret. There are also

excellent directional touches, and the tale builds well to an ironic climax. Here is another superior offering taking a somewhat bitter view at life's grime. It won't suit everybody's entertainment tastes, but a sizeable number of drama lovers should find it to their liking. Young Sara Miles makes an impressive screen debut. Terence Stamp, of "Billy Budd" fame, proves equally adept at portraying a hooligan. The title isn't much of an aid, but some excellent ads have been devised by Warners and should prove a selling booster.

**AD LINES:** "Still A Child, But She Could Ruin Him With Her Woman's Wiles"; "His Marriage, His Career, His Life Were Threatened By A Teen-Age Temptress."

## MISCELLANEOUS

### Scanty Panties

BURLESQUE  
72M.

Mishkin  
(Jacjay Productions)  
(Partly in color)

**ESTIMATE:** Burlesque film for exploitation spots.

**CAST:** Virginia Bell, Billy 'Cheese 'N' Crackers' Hagan, Maxie Furman, Irving Benson, Murray Briscoe, Debra Dante, Alma Maiben, Laurel Sands, Barbara Lane, Debbie Starr, Electrique, Johnny Crawford, Prince Donnell, and Arleena. Produced by Eli Jackson; directed by Jay Hornick.

**STORY:** Produced and enacted by seasoned burlesque people at the Globe, Atlantic City, N. J., this intersperses among the exotics, or strippers, veteran comedians Billy Hagan, Maxie Furman and Irving Benson. The exotics are Virginia Bell, with fantastic dimensions, Electrique, Debra Dante, Laurel Sands, Barbara Lane, and Debbie Starr. Specialties are by singer Johnny Crawford, and dance team, Prince Donnell and Arleena.

**X-RAY:** This should prove a profitable attraction for houses that can play it. It is present day burlesque on film and is strictly for adult and broad-minded audiences in spots where censorship does not pose a problem. The strips are photographed in Eastman-Color, and in censor free locations for adults only, the film should make a fast buck. Technically, details are okay.

**AD LINES:** "A Front Row Seat At The Burlesque"; "When Was The Last Time You Saw A Real Burlesque Show?"

## FOREIGN

### Confess Dr. Corda

DRAMA  
95M.

President  
(A C.C.C. Film)

(German-made) (Dubbed in English)

**ESTIMATE:** Okay suspense drama.

**CAST:** Hardy Kruger, Elizabeth Muller, Eva Pflug, Lucie Mannhiem, Hans Nielsen, Fritz Tillman, Rudolf Fernau, Siegfried Lowitz, Emmy Burg, Lore Hartling, Paul Edwin Roth, Ernst Sattler, Albert Bessler, Jochen Blume, Alfred Balthoff, Roma Bahn, Werner Butler, Reinhard Killdehoff, Georg Gutlich, Hans Binner, Siegrid Hackenberg, Maria Krasna, Barbara Wiczik. Produced by Arthur Brauner; directed by Josef Von Baky.

**STORY:** Doctor Hardy Kruger, carrying on a secret affair with his assistant, Eva Pflug, is late for a clandestine tryst in the woodland where they always meet. She is murdered by a sex criminal, and Kruger finds her body. Fear of a public scandal seals his lips to the police, but he arranges a search be made near the scene of the crime and "officially" discovers the body. He is finally arrested and accused of the murder on circumstantial evidence. The police relentlessly demand that he confess. Only his wife, Elizabeth Muller,

believes in his innocence. Finally, the real killer strikes again, seeking a new victim. He is caught and this vindicates Kruger. The investigation which almost brought disaster to an innocent man is revealed as a travesty of justice.

**X-RAY:** This has been well made although of necessity lacking in action. Hardy Kruger gives an outstanding performance as the innocent victim of circumstantial evidence. The rest of the cast are competent. The film unfolds most naturally with considerable suspense engineered. It is a dramatic treatise against circumstantial evidence. The subject matter makes this an adult film. The screenplay is by R. A. Stemmle. The dubbing is an excellent job.

**AD LINES:** "A Stirring, Exciting Film Of Love, Sex, and Murder"; "Can Evidence Beyond Any Doubt Condemn The Innocent, Free The Killer?"

### Horror Hotel

MELODRAMA  
76M.

Trans-Lux  
(English-made)

**ESTIMATE:** Very good horror entry without names.

**CAST:** Dennis Lotis, Christopher Lee, Betta St. John, Patricia Jessel, Valentine Dyall, Norman Macowan, Ann Beach, Tom Naylor, Venetia Stevenson. Produced by Donald Taylor; directed by John Moxey.

**STORY:** Student Venetia Stevenson goes to do research on witchcraft in Whitewood, Mass., encouraged by professor Christopher Lee, despite skepticism from her brother, professor Dennis Lotis, and student Tom Naylor. The proprietress of the inn, only hotel in the decaying, strange town, is Patricia Jessel, in league with the Devil and a witch, who makes human sacrifices in return for eternal life. A blind minister, Norman Macowan, tells Stevenson the town is in the hands of the Devil and warns her to leave. Instead, she investigates further on Candlemas Eve, and is killed by Jessel and 13 witches, who make her a human sacrifice. The minister's daughter, Betta St. John, fears for Stevenson's safety, and tells Lotis and Naylor of her suspicions. Macowan is found dying and tells Lotis how to best the witches by throwing over them the shadow of a cross. As the witches are about to sacrifice St. John, Lotus and Naylor save her in the cemetery. The incantation that can destroy is shouted, and as the clock finishes striking, flames lick at the witches as the Devil claims those who have failed him. Jessel's charred body is found behind the desk of the inn. Behind her is a plaque which tells of her burning on the same site in 1692.

**X-RAY:** A spine-chilling meller concerning witches and devil worship, this story by Milton Subotsky is enhanced by eerie settings, ace production and direction, as well as competent performances by the entire cast. In spots, it is truly horrific, and whether you believe it or not, it will certainly deliver as a horror entry on the program.

**AD LINES:** "Just Ring For Doom Service!"; "300 Years Old—Human Blood Keeps Them Alive Forever!"

### Il Grido

DRAMA  
105M.

Astor Pictures  
(Italian-made)  
(English titles)

**ESTIMATE:** Fair import for the art houses.

**CAST:** Steve Cochran, Alida Valli, Betsy Blair, Dorian Gray, Lyn Shaw. Produced by Robert Alexander Productions in association with S.P.A. Cinematografica; directed by Michelangelo Antonini.

**STORY:** When his common-law wife, Alida Valli, breaks with him after seven years, preferring another man, Steve Cochran reluctantly leaves, taking their young daughter with him while he looks for work and the comfort of other women. His old sweetheart, Betsy

(Continued on page 5016)









JANUARY 23, 1963 SECTION THREE  
VOL. 69, No. 4

# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

## Old And New Stunts Orbit "Spaceship" Into Boxoffice Hit

Stimulated by CISA, the Crown International Space Agency which rallied exhibitors to new heights of showmanship, "First Spaceship on Venus" has orbited successfully at the nation's box offices.

A master campaign for the four-theatre San Diego premiere was the basis and inspiration for the promotions which proved that exploitation activity breeds ticket sales.

The "First Spaceship on Venus" campaign was characterized by tie-ups and stunts which aroused audience interest and insured successful openings and outstanding business carry-over during the engagement. No possibility of standard operational promotion procedure was ignored. In addition, new inventions appropriate to the subject matter of the feature were introduced.

San Francisco, Portland, Seattle, Texas, and other areas where "First Spaceship on Venus" has opened and played to holdover business had in common a foundation of press, radio and television advertising. Chain store tie-ups were very important in the campaigns. Also used effectively were supermarkets, travel agencies, drawing contests, teaser trailers, disc jockey coverage, street ballyhoo, special screenings and a miscellany of other attention getters.

In San Diego the four Newberry variety stores sponsored a drawing using Venus travel tickets available through Crown International. Fifty thousand tickets were distributed for deposit at toy counters in the stores. Winners were awarded space helmets and passes to "First Spaceship on Venus." Girls in space suits gave out the Venus travel tickets in the stores and on the streets. Newberry's furthermore, allocated a principal window display in each store and newspaper advertising from Crown International's ad mats.

The ABC television station in San Diego promoted a drawing contest on what Venus "people" look like. Local celebrities judged the contest and made the toy and ticket awards. A second radio station also sponsored a drawing contest and cross-plugged the Newberry promotion. A third drawing contest was run in cooperation with the YMCA, which distributed entry blanks and brochures to its membership. One-sheets were posted conspicuously at the Y.

San Diego's leading travel agency also gave out Venus travel tickets and displayed "First Spaceship on Venus" advertising material in its windows.



These Venus Space Girls recently handed out Venus travel tickets as part of the San Diego, Cal., ballyhoo for Crown International's "First Spaceship On Venus."

The San Francisco campaign for "First Spaceship on Venus" included a five-store

supermarket chain tie-up. "Venus Space Girls" in costume gave away coupons which were also stuffed in customers' packages at check-out counters. Radio station KYA announced the prize give-aways in free spots.

An innovation in street ballyhoo was the use of college girls in space costumes to parade San Francisco's main streets with walkie-talkies. High school and college student officers were invited to a special screening which was attended also by representatives of San Francisco and Oakland motion picture and TV councils, Council of Churches, PTA group, science teachers and reporters from school papers. A filip added to the screening was the serving of space cookies, Venus punch and "spacious" sandwiches after the screening.

A Venus Spaceship coiffure was created by a prominent beauty salon and this stunt provided newspaper coverage.

Another effective street ballyhoo was the use of a pair of "Venus Space Twins," photographs of whom were also effective in reaching the public.

A contest whose subject was "Why I Would Like To Be On The First Spaceship To Venus" was used by a disc jockey at KGO. First prize was a two-way radio with other prizes being theatre passes. Drawing contests similar to the San Diego operation further heightened the interest in "First Spaceship on Venus."

Powerful lobby display included a Nike  
(Continued on page EX 472)



During the New York daily newspaper strike the Walter Reade-Sterling Organization put this giant mobile trailer truck out on the streets advertising all the attractions playing at the Reade theatres in New York City, as well as plugging films playing at other theatres released by Continental Distributing, Inc., the Reade-Sterling affiliate.



# Fashion Conscious Columbia Pictures Sets Style Tie-Ups On Three Films

"Diamond Head," a Jerry Bresler Production, will be nationally promoted via an extensive fashion merchandising tie-up with Glamour Magazine utilizing the publication's January and February issues, it has been announced by Columbia Pictures, distributors of the Eastman Color and Panavision film set in modern Hawaii.

A special six-page section presenting fashions inspired by "Diamond Head" and the Hawaiian Islands locale and featured at Franklin Simon stores will be offered along with editorial comment on the film in the magazine's popular "What's New?" section in January.

The following month, "Diamond Head" and Hawaii will receive the exclusive attention of the "Glamourlog" section of the publication along with illustrative material from the film. An additional fashion feature, "Main Street, U. S. A.," will utilize a four-color page, photographed in Hawaii and carrying credits for the film.

Merchandising packages are currently being created by Glamour on the "Diamond Head" fashion promotion in the January and February issues and will be made available to Columbia's field exploitation men throughout the country.

Franklin Simon retail outlets will feature the "Diamond Head" fashions.

Glamour will also arrange for retail store tie-ins on the "Diamond Head" promotion.

Leading American millinery designers, including Mr. Arnold, Adolfo, Hattie Carnegie, Chanda, Lilly Dache, Emme, Mr. John, Irene of New York, Miss Mary, Miss May and Sally Victor, are participating in a comprehensive fashion merchandising program in connection with the Sam Spiegel-David Lean Production of "Lawrence of Arabia" whereby each designer will create hats inspired by the film.

The new "Chic Sheikh" look in Spring hats, derived from the flowing Arab headdresses worn by the other stars of "Lawrence of Arabia," is being coordinated with a full line of fashions influenced by the Eastern styles which the film has helped popularize.

The "Lawrence of Arabia" hats were unveiled to more than 200 out-of-town fashion editors during a show at the Park Lane Hotel in New York. More than one-third of this overall Millinery Institute luncheon program was devoted to the "Chic Sheikh" look.

Many of the models wore a complete "Lawrence of Arabia" ensemble, consisting of fashions inspired by the film. Each of the models was made-up in Middle Eastern motif, utilizing specially-designed cosmetics by Elizabeth Arden.

The Millinery Institute filmed the showing and will provide footage for a one-minute featurette. The hats used in the show will be circulated to television stations around the country for presentation on the air during the next three months. Columbia's field exploitation forces will work with the Millinery Institute in coordinating these television showings.

The hats were shown to the New York fashion press, wire services, and television film outlets, and were presented to the millinery trade at a dinner for 1500 people in the Grand Ballroom of the Americana Hotel.

"Bye Bye Birdie," the motion picture ver-



Pictured at the recent showing of millinery fashions by top designers inspired by Columbia's "Lawrence Of Arabia" are, left, Jonas Rosenfield, Jr., vice-president, Columbia Pictures; and, right, Charles Rothenberg, chairman of the executive committee of the Millinery Institute of America. A model wearing "Lawrence"-inspired attire poses with the two executives

sion of the smash Broadway stage success, will be nationally launched next Spring backed by a comprehensive fashion merchandising promotion reaching into virtually every major territorial market in the United States, it has been reported by Columbia Pictures, distributors of the Kohlmar-Sidney Production.

More than 60 of the nation's leading department stores will take part in the unusual merchandising program which will feature a diverse selection of fashions inspired by "Bye Bye Birdie" in the participating stores.

The individual stores will also participate in an extensive cooperative advertising campaign at the local level which will herald the arrival of the film.

Tied-in with this broad national merchandising program will be nine full-color pages of "Bye Bye Birdie" fashion advertisements in the April issue of Seventeen Magazine. These special fashion layouts will present fashions appearing in the film by such manufacturers as Helena Rubinstein, M. C. Schrank, Jeanine Originals, Bonnie Doon, Peter Pan, De Weese, Juniorites, Candy Jones and Mr. Sneekers.

In connection with this April issue, Seventeen Magazine is preparing an eye-catching merchandising kit which contains fashion information on advertised features in the magazine, reprints of the advertising layouts, window display and interior display ideas, fashion show material for use by local stores in their cities, the logo of "Bye Bye Birdie," and photographic material from the film including special portraits of Ann-Margret and Bobby Rydell.

Among the stores participating in the merchandising tie-in at this point are: New York-Macy's; Atlanta-Rich's; Baltimore-Hochschild-Kohn; Buffalo-Adam, Meldrum and Anderson; Cincinnati-McAlpin's; Cleveland-

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## U Has Vacation Contest Set On "40 Pounds Of Trouble"

Universal Pictures Company and United Airlines have developed a joint promotion in connection with "40 Pounds of Trouble," the new Curtis Enterprises Production in Eastman Color and Panavision starring Tony Curtis, Phil Silvers and Suzanne Pleshette covering ten cities in connection with the release of the picture.

In each of the 10 cities—New York, Baltimore, Boston, Buffalo, Chicago, Washington, Detroit, Milwaukee, Philadelphia and Pittsburgh, special contests have been developed with the winner being awarded a week-long all-expense paid trip for two to Hollywood with United Airlines flying the winners and the Hotel Knickerbocker in Hollywood playing host to the winners.

The contest is being promoted locally in these cities in theatre tie-ups utilizing one-sheets and theatre trailers.

## "It's Only Money" Tie-Up

A large-scale advertising and promotion campaign keyed to the opening of Jerry Lewis' "It's Only Money" has been set by Stanley Warner Theatres in New Jersey with the giant Shop-Rite chain of supermarkets.

Shop-Rite's huge display ads in the Newark Star Ledger, Newark Evening News and other leading newspapers are featuring an eye-catching "It's Only Money" banner, highlighted by stills and art from the Paramount release. Reaching more than 1,000,000 homes in the greater New Jersey area, the ads are being repeated with variations over a period of two weeks.

Stanley Warner managers are also tying in locally with Shop-Rite markets on the distribution of Jerry Lewis' "Funny Money" in food bags. Lucky-numbered "Funny Money" will entitle holders to free guest tickets and merchandise.

## Models Plug 'Sins'

Embassy Pictures launched a special "7 Capital Sins" street promotion in New York City, in connection with the American premiere of the film at the Sutton Theatre.

Seven of New York's most attractive young models and actresses participated in an extensive ballyhoo encompassing the city's busiest pedestrian areas. Each of the girls represented one of the seven sins of the title and distributed flyers with play date and cast and credit information. They also carried sandwich boards featuring the eye-catching title treatment and playdate information.

The girls were in Herald Square, Times Square, the 14th Street area, 59th Street and Lexington Avenue, Broadway, other shopping and theatre areas, and made an appearance in the neighborhood of the theatre.

May Company; Dallas-Titche-Goettinger; Denver-May D & F; Detroit-J. L. Hudson; Kansas City-The Jones Store; Los Angeles-Broadway Stores; Minneapolis-Dayton's; and New Orleans-D. H. Holmes.

Also, Omaha-J. L. Brandeis & Son; Pittsburgh-Joseph Horne; Portland-Meir & Frank Company; San Francisco-Macy's; Houston-Joske's; Seattle-Bon Marche; St. Louis-Famous Barr; Washington, D. C.-The Hecht Company; Toronto-T. Eaton Company; and Miami-Burdine's.



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# Coordinator Arthur Manson Outlines Religious Promotion For "Barabbas"

Arthur Manson, campaign coordinator for the Dino De Laurentiis production, "Barabbas," a Columbia Picture release, in Hollywood on a cross-country tour on behalf of the multi-million-dollar production, told an exhibitors group that there were actually two campaigns within the structure of selling "Barabbas" as opposed to the usual one-dimensional approach.

Manson spoke to a large group of Southland exhibitors following a luncheon at the Hollywood Roosevelt Hotel hosted by Norman Jackter, Columbia Pictures' western division manager, and attended by Sol Schwartz, Columbia Pictures' vice-president. Manson told the theatremen, all of whom will play "Barabbas," that in addition to the big splashy sell to the general public, the "Barabbas" campaign had the definite advantage of a built-in religious appeal which opened up completely new facets within the religious community, due to the subject matter of the film.

The campaign coordinator stated that the campaign actually began a year and a half ago in a step-by-step process of acquainting the religious community of this country with the facts of "Barabbas" filming. An initial mailing of the Nobel Prize-winning novel by Par Lagerkvist, on which the film is based, was sent to a national list of top churchmen, editors of religious publications, and religious editors of every important newspaper. This was followed by a mailing of a specially created production book to this same list; the mailing of the early London reviews as well as the official Church of England newspaper which kudoed the film.

Manson suggested to the local exhibitors that they follow the same step in selling "Barabbas" here, updating their efforts with the Time Magazine reprint which highly praises the film. In all cases, letters signed by local exhibitors and sent to churchmen, will not ask for direct endorsement of "Barabbas" from local pulpits, but rather are aimed at bringing the film to the churchmen's attention. The Bantam Book reprint of the hardcover novel will be included with this letter.

Unusual for a film playing a multiple-theatre continuous engagement is the fact that a group sales campaign will be attempted in this area, Manson told the exhibitors. Because of the religious nature of "Barabbas," morning showings will be arranged for organizations, as well as for parochial school classes.

In the area of selling to the general public, Manson reported that a number of promotional materials were available free of charge to TV stations. He reported that items available include a four-and-a-half-minute 16mm. featurette, "A Look Behind the Scenes," a four-and-a-half-minute 16mm. version of the regular theatre trailer; and a one-and-a-half-minute film devoted to the eclipse of the sun sequence. An unusual recording, directly from the soundtrack, using the voices of Anthony Quinn (Barabbas) and Harry Andrews (Peter) is also available for radio station use on religious programs.

Manson also detailed the plans, and brought the theatremen up to date, on Dino De Laurentiis' Theatre Bonus Plan which will award a week's salary to all theatre employees of the theatre playing "Barabbas" which comes the closest to capacity attendance during the first week of its engagement.



Embassy Pictures, as part of its extensive national merchandising campaign for Joseph E. Levine's "Madame," starring Sophia Loren, is making available to exhibitors nine-foot-tall flasher standees for advance promotional use.

The spectacular standees feature Miss Loren in a provocative pose from the multi-million-dollar Technirama 70mm.—Technicolor production. The three-dimensional, four-color, "Day-Glo" illuminated display is being offered at cost, to exhibitors. It comes fully equipped with flasher, cord and easel on a barrel base.

Additionally, Embassy is offering, free with each giant standee, two 16-inch standees. The smaller units are also available in quantity. They are suitable for display in theatre lobbies and box offices, store windows, and points-of-sale in local tie-ups.

## UA-Gas Stations Tie-In

In one of the most comprehensive promotions ever set for the music of a motion picture, United Artists Records has arranged an extensive tie-up with Cities Service stations for Harold Hecht's multi-million dollar spectacle, "Taras Bulba."

The tie-in was kicked off in Chicago, where some 500 Cities Service outlets in the windy city Metropolitan area offered the original soundtrack album of the United Artists release.

An extensive advertising campaign utilizing newspapers and radio supported the merchandising tie-up.

## ERRATA

The pages of the last EXPLOITATION were incorrectly numbered. These should have been 465, 466, 467, and 468.

## Merchandising Set For "A Girl Named Tamiko"

A major merchandising campaign, highlighted by a gala world premiere celebration in Honolulu and numerous special activities in the areas of advertising, publicity and promotion, has been set by Paramount Pictures for Hal Wallis' "A Girl Named Tamiko."

World-wide press, radio and television and newsreel coverage was assured for the premiere of "Tamiko" at the Palace Theatre in Honolulu. France Nuyen, Martha Hyer and Miyoshi Umeki, starred in the film, attended the opening, which was for the benefit of the East-West Center of the University of Hawaii.

Among the leading press and broadcasting representatives flying in from the mainland for the event were Leonard Lyons, national syndicated columnist; Alice Hughes, King Features Syndicate; and Milt Kamen, of NBC-TV's "The Merv Griffin Show."

Virginia Graham, well-known radio and TV personality and an authority on women's affairs, has accepted a special public relations assignment on "A Girl Named Tamiko." An extensive lecture tour, as well as a full schedule of interviews and personal appearances, is being set for her.

Miss Graham will focus her activities for "Tamiko" on the strong romantic elements of the picture. She will discuss the increasing tendency of women to become involved with men like the ruthless, self-seeking photographer Laurence Harvey portrays in the drama of modern Japan.

Martha Hyer will also make personal appearances in behalf of "A Girl Named Tamiko" in major cities.

A top music promotion is surrounding recordings of the title song from "A Girl Named Tamiko." Already in release is Jackie Wilson's recording for Brunswick, with other major waxings to follow. Brunswick distributors, Paramount's field merchandising representatives and Famous Music song pluggers have been pushing the Wilson recording heavily with disc jockeys throughout the country.

Other important promotions for "A Girl Named Tamiko" include those with Monarch Books, publishers of the paperback edition of Ronald Kirkbride's novel, and the American Society of Travel Agents, which is distributing a colorful travel poster inspired by "Tamiko" to thousands of travel agents throughout the country.

## CandyGrams For "Candy Web"

Hollywood—Producer-director William Castle has arranged a tie-up with Western Union's CandyGram for his current production at Columbia, "The Candy Web." In helping to promote the film, CandyGrams are being sent during filming to key press and exhibitors throughout the United States as well as to the foreign "Miss Teen Age Diplomats" now in Hollywood appearing in the film and their parents overseas.

**"Spaceship"** (Continued from page EX 469) missile plus jump-seat with a dummy in space outfit.

Exhibitors wishing to capitalize on the successful pattern now operating for "First Spaceship on Venus" may be interested in how to outfit their "Space Girls"—black tights, long black mesh stockings or black leotards, high-heeled metallic or plastic shoes, a black cape tied over one shoulder, and cuffed gloves from the dime store.



# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1. 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

## FOR SALE

SIMPLEX E-7 PROJECTORS, A-30 Sound, Rectifiers, Screens, Spotlight, Lenses Wide Angle, CinemaScope. MAJESTIC HOTEL, Tamaqua, Penna.

## PHOTO BLOWUPS

PHOTO BLOWUPS IN BEAUTIFUL COLORS from your photos. Send for price list. Fast service anywhere. Show business art since 1899. STITES PORTRAIT CO., Shelbyville, Indiana.

## THEATRES FOR LEASE

FOR LEASE: Ace Theatre, Wilmington, Delaware. Air-conditioned, fully equipped, concession grosses are greater than rental. Contact MR. TONY BATTÀ, Palace Theatre, Topton, Pennsylvania.

## THEATRES FOR SALE

SALE: 1,000-seat theatre, 26,000 population. Over 100,000 admissions in '62. MILLVILLE, N. J., TA 5-0155, Levoy Theatre.

## THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

## USED EQUIPMENT

FORTUNATE PURCHASE! Government Surplus Simplex E7 Mechanisms, beautiful condition, guaranteed, \$349.50 pair, cinemascope equipped; changeovers \$22.50 pair; limited quantities. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

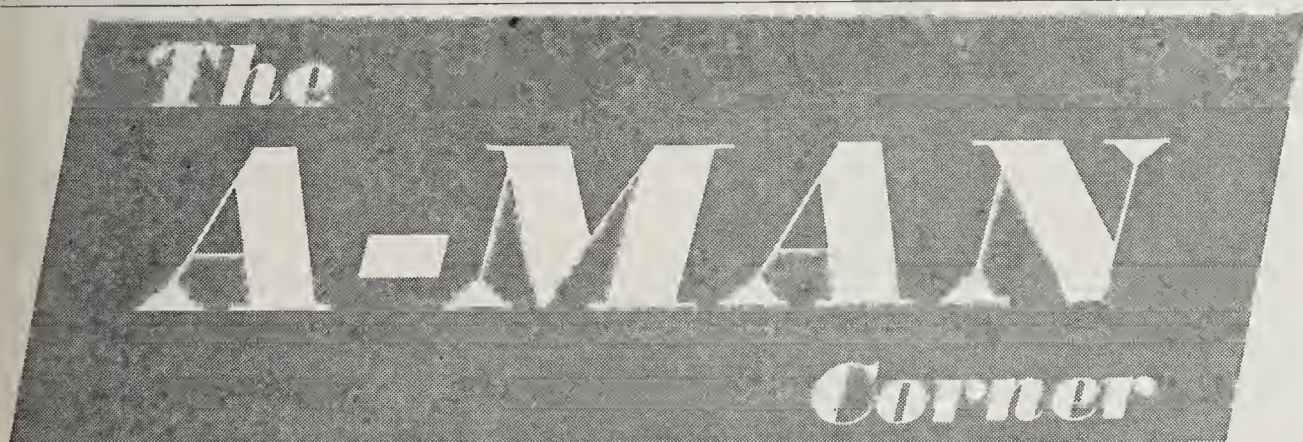
## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100-14 x 22-\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

## YOU NEED "THE AT-A-GLANCE" BOOKKEEPING BOOK

Price \$1.75 per book

MOTION PICTURE EXHIBITOR BOOK SHOP, 317 N. Broad St., Phila. 7, Pa.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (W)OMAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER-OPERATOR for deluxe small town theatre in beautiful Virginia location. Doing \$550 to \$700 weekly. Nice concession stand. Prefer wife who can cashier, also child can work concession stand if you wish. BOX A123, c/o M. P. EXHIBITOR, 317 N. BROAD ST., Phila. 7, Pa.

AVAILABLE APRIL 1. Experienced in management, sound and equipment maintenance, projection. Desire position in Florida. References. Will serve in any field with right party. BOX B123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

COLLEGE STUDENT wants Summer job as manager, assistant, or relief manager. Experienced in related field, familiar with theatre operation, responsible, take charge of summer operation. ROBERT J. DOUGLAS, Box 4, University Station, Syracuse 10, N. Y. (123)

YOUNG, but maturely active, single assistant manager, clever promoter, experienced former key first-run circuit 3,000 seater, neighborhood, arthouse operations, desires progressive metropolitan connection. MICHAEL MERLIN, 72 Wilson St., Brooklyn 11, N. Y. Hickory 4-7427. (19)

MANAGER OR DISTRICT MANAGER now working first run New York City Theatre. Extensive experience, all phases show business. Desires change in same area. BOX A116, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED MANAGER, wants West Coast conventional. Now operating own house. Lease up soon. Best references. BOX C123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST wants job in Ohio. 30 years experience. Maintenance. Available in Spring or thereafter. BOX D123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER: 18 years experience, all phases of theatre management, in small towns and metropolitan areas. Family man. Wishes to relocate. BOX E123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER OR DISTRICT MANAGER now working first run New York City Theatre. Extensive experience, all phases show business. Desires change in same area. BOX A116, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER WANTED for drive-in theatre in the Connecticut Area. Give experience, references, age and salary desired in first letter. Reply directly to PERAKOS THEATRES, 468 Main Street, New Britain, Conn. (116)

WANTED: ASST. MANAGER for top first run new indoor connected with fast expanding company. Good opportunities. Contact MANAGER, Menlo Theatre, Menlo Park, New Jersey. (116)

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{ Motion Picture Exhibitor  
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CONTACT YOUR LOCAL AMERICAN INTERNATIONAL EXCHANGE ... TODAY!

"Take thy beak from  
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And take thy form  
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'NEVERMORE'"

--Poe

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PRESENTS  
EDGAR ALLAN POE'S

THE  
RAVEN

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STARRING

Vincent PRICE  
Peter LORRE  
BORIS KARLOFF

co-starring  
HAZEL COURT  
OLIVE STURGESS  
JACK NICHOLSON

Produced and Directed by ROGER CORMAN

Screenplay by RICHARD MATHESON

Executive Producers JAMES H. NICHOLSON

- SAMUEL Z. ARKOFF

Music  
by LES BAXTER



**MOTION PICTURE**

# EXHIBITOR

**JANUARY 30, 1963**

Volume 69

Number 5

IN TWO SECTIONS • THIS IS SECTION ONE



## Variety Week Set By World's Tents

(See page 9)

## Second "Preview" Promotion Begins

(See page 16)

Fred Sautter, chief of Fox Midwest operations in Kansas City and president of United Theatre Owners of the Heart of America, announced that all was in readiness for the organization's annual convention on March 5.

**PUTTING "OSCAR" TO WORK**

• • • see editorial—page 4



ALL THE EXCITEMENT OF THE WORLD'S HOTTEST  
MALE-FEMALE COMBINATION IN THEIR BIGGEST HIT!



# "GIANT" IS NOW MORE GIANT THAN EVER!



WITH **NEW** ADS! **NEW** THEATRE  
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SPOTS! **NEW** ACCESSORIES!  
AND A BRAND **NEW** CONCEPT!

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STARRING **ELIZABETH TAYLOR • ROCK HUDSON • JAMES DEAN**

Also Starring CARROLL BAKER • JANE WITHERS • CHILL WILLS • MERCEDES McCAMBRIDGE • SAL MINEO • Screenplay by FRED GUIOL and IVAN MOFFAT  
Produced by GEORGE STEVENS and HENRY GINSBERG • Music Composed and Conducted by Dimitri Tiomkin • Directed by GEORGE STEVENS

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MARCH!!



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Volume 69 • No. 5

JANUARY 30, 1963

## PUTTING "OSCAR" TO WORK

EVERY YEAR, the motion picture industry puts its best foot forward before the entire nation and most of the world via its Academy Awards presentation ceremonies. Millions watch the proceedings on television, and for that day, movies are king of the entertainment world.

Many observers feel that this show, while wholly commendable, could do more for future and current product in the nation's theatres. Eddie Harris, manager-publicist for the Herbert Rosener Company in Los Angeles, is one of them. The following is a letter from Eddie to the Board of Governors of the Academy of Motion Picture Arts and Sciences. We feel that it deserves the attention of as wide an exhibitor audience as possible.

*"Gentlemen—I wonder if you have given any thought to the future income of many Academy members who are still dependent on film production for exhibition in theatres?"*

*"On the annual TV Academy shows, most of the time is devoted to passing out film awards for accomplishments in the previous year. Very little time, if any, is devoted to future film releases which many Academy members depend upon for income."*

*"Can you picture the annual auto show displaying only last year's models and making awards to its engineers?"*

*"As a radio presentation, the Academy show served a good purpose for film-makers and theatres, but on TV the program mostly benefits the television industry. Millions of viewers are rounded up every year and are shown a parade of movie stars and scenes from films that will soon be seen for FREE on TV. The Academy should actually get paid by the entire*

*television industry for staging the program.*

*"May I suggest the following idea for consideration by your members:*

*"1. Reduce the running time of the show. 2. Present only the most important film accomplishments; namely, Best Film, Actor, Supporting Actor, Director, Song, Wardrobe, and some special awards. 3. Devote at least one-third of the show to presenting previews of future film releases. 4. The technical awards . . . could be released off the air to the press in view of the Academy audience."*

*"After you go through all the trouble to attract and excite millions of viewers about motion pictures, it would be good business sense . . . to show clips of the films of tomorrow; or in some other manner to interest the captured TV audience in seeing the future films in the motion picture theatres of the nation."*

*"Each producer could present clips from one or two of his future releases subject to Academy approval. Selection to be made by a group of judges, voting, or by secret ballot. Films that are not selected could be presented briefly as a five minute short subject with titled still shots narrated by known stars. The heading could be "Parade of Hits Coming to Your Favorite Theatres."*

*"This matter should be of deep concern to film-makers and theatre owners alike. Maybe there would be more films produced if part of the Oscar show was slanted to bolster theatre attendance."*

*There is no doubt that exhibition generally is in Eddie Harris' corner.*

## THE CORRUPTION OF POWER

"POWER CORRUPTS and absolute power corrupts absolutely." Here is a statement that has more than a political meaning. When businesses became too big, and the country realized the danger they represented, it responded by enacting anti-trust legislation and by adopting measures to better the condition of the labor force.

Now the emphasis has shifted. In many areas, it is the power of labor that has become too great, and this poses an equally real danger.

Every effect has its cause. Much has been written and more said about the phenomenon of "runaway" production, most of it critical. Subsidies, quota regulations, and a host of other gimmicks have been blamed for the fact that so many producers prefer to shoot their properties overseas. Hollywood has been labeled a ghost town. Why?

A producer is a businessman as well as an artist. Faced by unreasonable and unwarranted costs which reduce his chances of achieving a profit on his investment, he is compelled to go elsewhere. It is our contention that certain labor union laws are so restrictive and costly that producers have been forced to "run away." Despite travel costs, hauling, living

expenses, etc., Europe represents a real saving in dollars and cents. Why should this be?

Each craft in Hollywood has its own rules and regulations. Many are sound. Certainly, American technicians are the world's best. However, some of these regulations seem pointless and result in expensive delays for what seems to be little reason. For example, if an electrician is standing next to a piano and it must be moved a few feet—he dare not touch it. A stagehand must do it. Until he arrives on the scene, production is held up. Costly directors, stars, actors, and other technicians cool their heels until the "proper" man arrives. Who knows the meaning of cooperative effort?

We have first hand knowledge of a case which occurred some years ago in a vaudeville theatre. The owner, showing some visitors through his theatre, went back stage to put the house lights on. The house electrician was grabbing 40 winks before the show. The electrician woke up as the lights went on and cursed the theatre owner soundly. The owner resented the abuse and was called to a meeting of the stagehands' union. He was told in no uncertain terms that if he dared to

(Continued on page 6)



# WASHINGTON CRITICS ON "THE HOOK"

HIGH PRAISE AND TOP BUSINESS FOR WORLD PREMIERE!

BEST OF THE 1963 MOVIES TO DATE, A DISTINCTION IT MAY WELL RETAIN THROUGHOUT THE YEAR!"

—JAY CARMODY, Washington, D. C., Evening Star

A GRIPPING, EXCITING, SURPRISING, ELOQUENT MOTION PICTURE... EXPLOSIVELY DRAMATIC. DO NOT MISS IT!"

—JAMES O'NEILL, JR., Washington, D. C., Daily News

STARTS ON A TENSE DRAMATIC NOTE AND PROCEEDS TO MAINTAIN THAT PITCH THROUGHOUT THE PICTURE!"

—RICHARD L. COE, Washington, D. C., Post

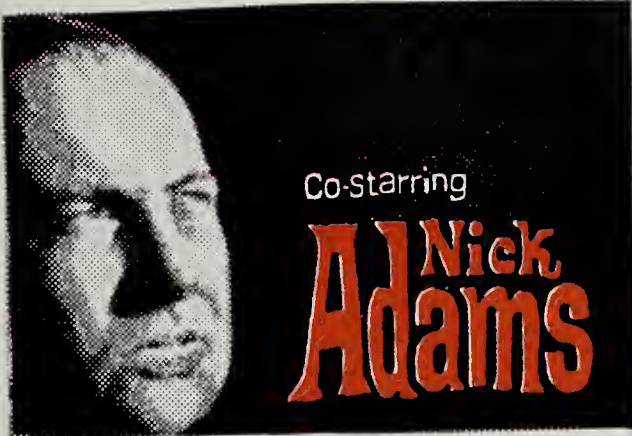
## A STRANGE AND COMPELLING STORY

of men in war...  
not men at war!

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Presents

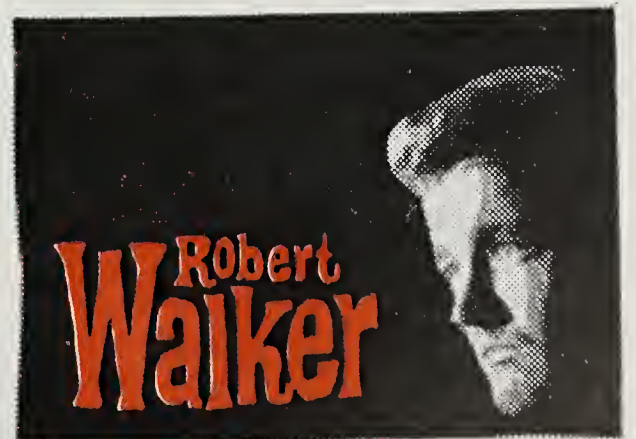
**Kirk  
Douglas**

in  
**"The  
Hook"**



Co-starring

**Nick  
Adams**



**Robert  
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NEHEMIAH PERSOFF ENRIQUE MAGALONA • In Panavision®

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Based on the novel  
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**BOOK "THE HOOK"—NOW!**



# Letters . . .

**UNSOLICITED** • The letters from readers which appear on this page are not solicited. **MOTION PICTURE EXHIBITOR** does not suggest questions to readers in order to provide a flow of letters.

From WASHINGTON, D. C.

Your "No More Cheeks To Turn" editorial (Dec. 26) was a dandy. So also was your follow-up, "An Arsenal Of Facts" (Jan. 16). You have done a consistently outstanding job in fighting censorship on all fronts at all times. I detect a slight softening in the industry's resistance to government censorship. This often is rationalized in statements that only "purists" equate classification with censorship. You have never to my knowledge relaxed your own vigilance—and I'm sure your editorials have kept more than one of us on the track.

TIM CLAGETT, Vice-President  
Motion Picture Association

**EDITOR'S NOTE:** *MOTION PICTURE EXHIBITOR* is unalterably opposed to government censorship of every kind. Classification, we feel, must be a matter for every exhibitor to decide for himself. Some may find that their situations make it advisable for them to voluntarily classify their films in newspaper ads, etc. The accent is on "voluntarily." We are grateful to Mr. Clagett for the kind words. We will keep punching.

From PHILADELPHIA, PENNA.

By courtesy of Harry Weiner and Columbia Pictures, my wife and I were privileged to attend the Royal World Premiere, in the Gracious Presence of Her Majesty, The Queen, at the Odeon Theatre, Leicester Square, London, on Monday, December 16th, of "Lawrence of Arabia."

It was a gala occasion. The theatre was filled with Dukes and Earls and higher Royal eschelon, plus Navy Admiralty, Army Generals and Marshalls, and Air Force High Command. On the mezzanine floor, the receiving line

consisted of top brass plus five stars of the picture: Alec Guinness, Peter O'Toole, Anthony Quayle, Anthony Quinn, and Omar Sharif, and the producer, Sam Spiegel, and director, David Lean.

They had a closed circuit television and what was happening on the receiving line was shown on the screen, including the greeting of the Queen and Prince Philip. This eliminated any wait until the picture was on.

The picture ran 4 hours, 20 minutes, including intermission. During intermission, everyone promonaded. The gowns were beautiful and the jewels breath-taking. The picture was very well done and held everyone's attention and interest. It could stand cutting in repetitious desert scenes.

Altogether, it was a tremendous hit, with the audience standing and applauding for eight minutes. This picture is a worth while contribution to the success of exhibitors. I am sure that every exhibitor will make money with this picture, and I am looking forward to playing it.

DAVID R. SABLOSKY

**EDITOR'S NOTE:** *It's good to hear from our friends, whether they are at home or abroad. That must have been quite an affair. Our man in London, Jock MacGregor, was also among the guests. The entire industry can take pride in "Lawrence of Arabia."*

From LOS ANGELES, CALIF.

Your editorials are the finest of their kind. It sure would be wonderful to see these words you mention go into action!

HOWARD SPITZER

**EDITOR'S NOTE:** *It sure would. Rest assured, we'll keep trying.*

From CINCINNATI, OHIO

Some time ago, you published a comprehen-

sive article on **SLIDING SCALES**—the reasoning, and methods of arriving at scale figures, etc. The very first time I permitted an exhibitor to take it out of my office for study was the last time I saw it. He "misplaced" it. Since I consider your article on **SLIDING SCALES** to be of inestimable value, I very much want to replace it. It is for this reason that I write, asking if you have the article available in any form. If you have, a copy will be deeply appreciated, and we shall be happy to pay for it. Please advise.

EDWARD SALZBERG, President  
Screen Classics, Inc.

From SCOBEE, MONT.

The one thing I really look forward to when receiving **MOTION PICTURE EXHIBITOR** is reading the editorials. I enjoy them very much—I suppose because you always stick up for the small exhibitor. Keep up the good work.

WAYNE FUGERE, Owner-Manager  
Rex Theatre

From SPRINGFIELD, VT.

Your publication is a very fine one and certainly has many features to offer those in the trade. I enjoy your paper and what it has to say about business and new releases, etc.

GREGORIE FICARA

From MARYSVILLE, O.

I enjoy reading **MOTION PICTURE EXHIBITOR** and get much help from it in book- ing and suggestions.

MRS. MARGARET GOODMAN, Owner  
Marysville Drive-In

From CINCINNATI, OHIO

Sorry, I can't come up with any constructive criticism. Am sincerely grateful for your many capable services—for the fact that you are surviving—I hope, successfully.

THURMAN E. THOMPSON, President  
Mt. Lookout Drive-In

**EDITOR'S NOTE:** *Like the rest of the motion picture industry, things could be better. However, with the support of valued subscribers like Mr. Thompson, it's a pleasure to keep struggling.*

## EDITORIALS (Continued from page 5)

put his lights on again, a strike would be called.

We can think of other situations that have arisen in production that are equally ghastly and silly. Any Hollywood veteran will confirm them.

Dick Walsh, president of the I.A.T.S.E. and a labor executive of unquestioned integrity, is actually powerless to correct

these abuses, since each local makes its own rules.

**MOTION PICTURE EXHIBITOR** is 100 per cent behind an increase in Hollywood-made motion pictures. We would like to see the studios providing more jobs for workers, not less as is the case. However, we do not favor economic disaster to please a few individuals who, perhaps, have been corrupted by power.

## NO PLACE FOR COWARDS

IT IS TIRESOME to hear the same refrain from so many exhibitors—*But I am only one. What can I do?*

Don't brainwash yourselves. Don't run and hide. Speak up! Letting "George" do it is weak, unwise, and unfair. No one respects a coward. You wouldn't willingly follow a coward on the battlefield. Strength and confidence can come

only from standing up and being counted on issues vital to you and your fellows.

The opposition will respect you. The silent sufferer breeds nothing but contempt. You may be only one, but your voice, coupled with many others, will be heard. Be a leader or a strong supporter—not a cringer.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A son was born at Mary Immaculate Hospital, Jamaica, N. Y., to Mrs. Doris Cohen, wife of Henry Cohen. The child's grandfather is Wolfe Cohen, president, Warner Brothers International Corporation.

### Gold Bands

Michele Joel Frankovich, daughter of Mr. and Mrs. M. J. Frankovich, was married to John Fitzgerald, at St. Martin of Tours Church in Brentwood, Cal. Frankovich is first vice-president of Columbia Pictures. Alice Natalie Maitles, daughter of Sig Maitles, associated with Universal west coast publicity department, was married in Los Angeles to Richard David Redner.

### Obituaries

Henry D'Arcourt, 64, who was in the photographic department of Motion Picture Advertising Service Company, New Orleans, died of a heart attack while at work. He is survived by his widow, two daughters, two sons, and four grandchildren.

George Halliday, 61, projectionist at RKO Grand, Columbus, Ohio, died. He is survived by his wife.

Otto A. Harbach, 89, past president of ASCAP and the author of many well known songs, died at his New York City home. He is survived by his widow, two sons, and three grandchildren.

Leon Rosenblatt, 84, veteran New York area exhibitor, died following a lengthy illness. He was president of the Rosenblatt-Welt Circuit of theatres in New Jersey, Staten Island, and upstate. He was also an organizer and treasurer of the Independent Theatre Owners Association of New York. His widow survives.

Herbert J. Thatcher, 70, city manager, American Broadcasting-Paramount Theatres Company houses in Poughkeepsie, N. Y., died suddenly in that city. When he was 15 he opened his own theatre in Salinas, Kansas, and after a number of years relinquished that operation to manage theatres at various times for AB-PT in Florida and Texas. Surviving are his widow, a son, and a daughter.

### Legion Hails "Child"

We are pleased to note that the Catholic Legion of Decency has given a special recommendation to Stanley Kramer's United Artists release, "A Child Is Waiting." We are also heartened by the fact that the Legion action has received considerable space throughout the nation's Catholic newspapers and periodicals.

"Child" received an A-II rating from the Legion (Unobjectionable for Adults and Adolescents). The recommendation states that the film is "an unsentimental drama about mentally retarded children" and hails it as "an inspiring tribute to the priceless dignity of human life."

This fine film deserves this support, and we hope the positive action has a profound effect on the boxoffice.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., JAN. 28

## Labor Dept. To Study "Runaway" Production

WASHINGTON—The Hollywood Joint Labor-Management Committee on Foreign Film Production has appealed to the Government for aid. They met with Secretary of Labor W. William Wirtz, who set up a department committee to look into the matter and to hold continuing consultations with the industry on possible relief measures.

Assistant Labor Secretary for international affairs George L. P. Weaver heads the department committee.

The petition was presented to Secretary Wirtz with a letter bearing the signatures of Pat Somerset, co-chairman of the committee and president of the Hollywood AFL Film Council; Charles S. Boren, co-chairman of the committee and executive vice-president of the Association of Motion Picture Producers, an affiliate of the Motion Picture Association of America. MPAA president Eric Johnston introduced the delegation to Wirtz.

The committee took the position that runaway production existed not because production abroad by American film companies was more economical, but because foreign subsidies, screen quotas, and other government sponsored measures were tremendous incentives. It pointed out that there has been a significant decrease of production in the U.S., accompanied by significant increase "in the number of American-interest motion pictures produced abroad."

The report asked Federal help to eliminate foreign subsidies; eliminate screen time quotas; alleviate import quotas which exist in 12 nations; eliminate remittance restrictions; and alleviate or eliminate heavy import duties, release taxes, print restrictions, laws curbing the amount of film rentals a company can charge for its imported films, laws restricting importing and distributing activ-



## BROADWAY GROSSES

### Winter's Blast Hurts

NEW YORK—Snow and the cold weather kept the Broadway first run business down last weekend. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"PASSWORD IS COURAGE" (MGM). Paramount claimed the sixth and last week was \$13,000.

"DAYS OF WINE AND ROSES" (WB). Radio City Music Hall, with stage show, reported \$94,000 for Thursday through Sunday, with the second week announced as \$145,000.

"THE LONGEST DAY" (20th-Fox). Warner stated the 17th week was \$30,000.

"BARABBAS" (Columbia). DeMille garnered \$12,000 on the 17th week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM). Loew's Cinerama announced \$15,000 for the 25th week.

"MUTINY ON THE BOUNTY" (MGM). Loew's State took in \$27,000 on the 10th week.

"SODOM AND GOMORRAH" (20th-Fox). Astor had a \$25,000 opening session.

"WHO'S GOT THE ACTION" (Paramount). Forum stated the last eight days including the fifth week was \$11,000.

"LAWRENCE OF ARABIA" (Columbia). Criterion did capacity of \$43,600 for 10 shows on the sixth week.

"WEST SIDE STORY" (UA). Rivoli reached \$20,000 on the 67th week.

"40 POUNDS OF TROUBLE" (U). RKO Palace reported \$25,000 for the opening week.

ities of American companies, tariffs on dubbing sound tracks, and admission tax rebates to theatres which play "national" instead of imported films.

The report also expressed fear that the Common Market might be another roadblock for American production by creating an atmosphere favoring films of the Common Market countries over the U. S.



At the recent luncheon of industry leaders given by the Amusement Division of the Federation of Jewish Philanthropies at the Americana Hotel, New York City, were, left to right, attorney Louis Nizer; Martin Levine, chairman of the fund-raising drive; Samuel Rosen and Barney Balaban. Rosen was presented with a scroll; and Balaban was gifted with a clock, a gift from the industry.



# Heart Of America Exhibs Plan Meet

## NG's Klein To Keynote Kansas City Convention Emphasis Is On Boosting Theatre Ticket Sales

KANSAS CITY—Fred Souttar, chief of Fox Midwest operations in Kansas City, and president of The United Theatre Owners of the Heart of America, announced that Eugene V. Klein, president of National General, will "keynote" the annual exhibitor's convention in Kansas City on March 5. He will appear as the featured speaker at the opening luncheon in the Continental Hotel, using as his subject, "Theatre Business On The Go!" giving special attention to future expansion and design for theatres. It is known that National General expects to build and construct 50 new theatres in the near future, and it was intimated that Klein will introduce some new concepts about theatres of tomorrow.

The show will open with registrations commencing at 8 a.m. on March 5, and the opening luncheon will occur at noon, introducing a hefty three-day schedule which will be climaxed with the "Star Of The Year" Awards on March 7. Souttar said, "We are expecting a capacity convention and it now looks as though over 800 exhibitors will be present representing over three thousand theatres scattered over the midwest plains area—reaching from Canada to the Gulf of Mexico!"

Ab Sher, head of film delivery operations in the Kansas City territory, announced that his registration and ticket committee has achieved the greatest number of advance registrations in the history of the event—and they still have more pouring in daily. Everything about the show will occur under a key selling theme—"The Biggest Selling Spree of 1963!"—and all appearances and speeches before the convention are designed for one purpose—how to sell more tickets.

The second day of the convention will be devoted to specific "hard sell campaigns" on major film attractions which will be released between the dates of the convention and Easter. All appearances in this "business building session" will consist of exhibitors and honored showmen from various parts of the nation. Four showmen will be honored in this session for their "creative ability and ideas" in theatre operations, and each will divulge their "know how" in their special fields.

Richard Orear, president of Commonwealth Theatres, announced that all Commonwealth managers will convene in Kansas City one day prior to the Show-A-Rama VI session for an annual company meeting, and the managers will remain for the big show. The registration records to date indicate that many circuits are bringing in key personnel and managers from larger towns for the event.

Doug Lightner, convention chairman, said, "We are sure that delegates to the show will take pride and extreme interest in the hard-hitting program that is being arranged. We are still adhering to one purpose—everything that occurs during Show-A-Rama VI is there for just one reason—to help all motion picture exhibitors sell more tickets at the boxoffice!"

## Allied Execs Visit N.Y. Distrib; Plan 1963 Meet

NEW YORK—Jack Armstrong, National Allied President, and Milton H. London, executive director, conferred with Henry ("Hi") Martin, vice-president and general sales manager, Universal, and received assurance that the revised company play-date contract holds no restrictive clauses for exhibitors.

The National Allied executives also paid a courtesy call on Robert H. O'Brien, newly elected president of MGM.

They also met with Irving Dollinger, local arrangements chairman, and Wilbur Snaper, New Jersey Allied, on plans for the national convention to be held in October at the Americana Hotel.

Following a meeting with insurance company officials, London disclosed that an average saving of \$200 a year per theatre can be expected by the Consolidated Mutual Insurance Company with which Allied has arranged for group public liability and workmen's compensation coverage.

## N.Y. Assembly Receives Classification Bill Again

ALBANY—In a statement made as he prepared to reintroduce a film classification bill, Assemblyman Luigi R. Marano, chairman of the Joint Legislative Committee on Offensive and Obscene Material, said, "This is not censorship. It provides that the State Education Department's Motion Picture Division, in licensing a film, shall determine whether the same is 'acceptable' for exhibition to children in primary and secondary schools under the jurisdiction of the State Education Department.

"The Division shall maintain records of all films so designated; shall publish and disseminate films so designated, in such manner and at such time as the Regents shall direct.

"The measure has no penalty clause, it will have none; take my word on that."

This was in answer to objections by motion picture industry organizations, who have argued the act "could be the opening wedge for official state classifications . . . a penalty section might be inserted later."

Chairman Marano voiced confidence that the bill, three times approved by the Assembly only to die in the Senate, will "go places" this year.

## Balaban To Studio

LOS ANGELES—Barney Balaban, president of Paramount Pictures Corporation, executive vice-president George Weltner, and Martin Davis, director of advertising and publicity, arrived here for meetings with studio head Jack Karp, production chief Martin Rackin, and other studio executives.

They discussed production plans on forthcoming films as well as release and advertising approaches to pictures being readied for international distribution during the coming months.

## Mayer Named First V-P Of MGM International

NEW YORK—Seymour Mayer has been named first vice-president of Metro-Goldwyn-Mayer International, Inc.

Announcement of the appointment was made by Maurice Silverstein as his first executive action since taking over the presidency of the international company. The first vice-presidency is the post Silverstein vacated to become chief executive officer.

Mayer's film career began when he got a job as an assistant theatre manager. From this position he advanced to become a division manager of Loew's Theatres. He joined the armed forces in 1942, was in direct charge of the Overseas Motion Picture Service, and at the war's end emerged with the rank of major.

He rejoined MGM in 1946 in the overseas field, taking the post of sales manager of the then newly organized 16mm department, the first such department organized by any of the majors. Two years later he took another upward step when he left 16mm to become executive assistant to Morton A. Spring, at that time the first vice-president of international operations.

In 1951 Mayer was placed in charge of sales in the Far, Middle and Near East when he was named regional director of that area. Five years later, his responsibilities were widened to include supervision of all of Latin America. Then in 1958, when the international company was reorganized, Mayer was named a vice-president.

## NG To Meet Feb. 19

HOLLYWOOD—National General Corporation, diversified theatre and industrial company, will hold its annual meeting on Feb. 19 at the Chinese Theatre here, it is announced in a proxy statement sent to shareholders.

Named as nominees for election as directors are Lloyd Drexler, M. E. Hersch, Eugene V. Klein, Irving H. Levin, Alan May, Jack M. Ostrow, Edward Patterson, Robert W. Selig, and Seymour F. Simon.

Of the nine nominees, Klein is chairman of the board and president of the company; Levin is executive vice-president; May is vice-president and treasurer; and Selig is vice-president of theatre operations.

Hersch and Simon are new candidates. Hersch has been president and chairman of the board of Mobile Rentals Corporation since 1957. Simon is an attorney at law who has been practicing for more than 15 years in Chicago.

Joseph Benaron, a director of the company since April 1960, elected not to stand for reelection for the ensuing year.

## License Revocation Fails

YOUNGSTOWN, OHIO—A second attempt to revoke the license of the Mahoning Follies Theatre failed as City Law Director Russell G. Mock told City Council that investigations had uncovered no evidence to support cancelling of the theatre's license on grounds that the theatre's fare was "obscene."



## NG Field Reps Discuss Promotion Of New Films

BEVERLY HILLS, CALIF.—Extensive promotion-exploitation plans for five new pictures were discussed by National General Corporation's "Terrific Twelve" field representatives.

The group, representing the circuit's top theatre managers, were greeted on their arrival here by Eugene V. Klein, president; Irving H. Levin, executive vice-president; and Robert W. Selig, general manager of theatre operations.

Klein told the men they were "the backbone of the company's expansion plans" and congratulated them for their excellent results on the first "Terrific Twelve" promotion, Walt Disney's "In Search Of The Castaways."

The group viewed "To Kill A Mockingbird" at Universal Studios and heard from David Lipton, vice-president of advertising-publicity; Philip Gerard, eastern ad-pub director; producer Ross Hunter; H. H. Martin, general sales manager; and Archie Herzoff and Jack Diamond, studio ad-pub department.

A surprise speaker following the screening was Gregory Peck, star of "Mockingbird," who praised the circuit's promotion program.

Universal also showed clips from Alfred Hitchcock's "The Birds."

Delegates met with Perry Lieber, 20th-Fox studio publicity director, and Edmonds Yarbrough, exploitation head, to discuss the campaign for "The Lion," scheduled for release Feb. 6 and second picture to receive the big build-up from the "Terrific Twelve."

Highlight was the "in person" greetings delivered by one of the "stars" of "The Lion," Zamba, a huge 750 pound lion that "shares" the stellar roles with William Holden, Capucine, and Trevor Howard.

Also covered in the sessions was the campaign for Warners' "Day of Wine and Roses"; a screening of Disney's "Son of Flubber" at the Chinese Theatre; and a tour of the circuit's key Hollywood and Beverly Hills' showcase.

Home office representatives attending sessions include William H. Thedford, Pacific Coast division manager; district managers Bob Smith, Bob Weeks, and Harold Wyatt; and Paul Lyday, Pete Latsis, and Joe Vleck, ad-pub department.

## Henning Heads Catholic Guild

SAN FRANCISCO—J. Earl Henning, vice-president, Robert Lippert Theatres, has been reelected president, for the third year, of the Catholic Entertainment Guild of Northern California.

Other officers installed for a full year term are A. R. Feliziani, Strand, first vice-president; William Boland, Hardy Theatres, second vice-president; John O'Leary, 20th-Fox, treasurer; Kay Hackett, MGM, recording secretary; and Joseph Flanagan, Palm, chairman of the board of directors.

Members of the Guild elected to the board are Gene Newman, 20th-Fox; James J. Donohue, Borde Associates; Fred Dixon, United California Theatres; Ralph Clark and Dick Stafford, United Artists; Peter Vigna, Fox West Coast Theatres; Charles Maestri, Lippert Theatres; Ugo Fratto, 20th-Fox; Ward Pennington, Paramount; John Coyne, MGM; William Kelly, Universal; John Dostil, Nasser Brothers Theatres; and Harry Rice, Embassy Theatre.

# Barkers Story To Be Told To World During Variety Week, Feb. 10-16



National broadcaster Hugh Downs recently presented a Lane Bryant Award to William S. Koster, vice president, Children's Cancer Research Foundation, Inc., as one of six semi-finalists chosen on the basis of his participation as executive director of Variety Club's Jimmy Fund. Koster has been responsible for helping to raise more than \$7,500,000 for furthering research to help children afflicted with cancer.

## New Orleans Welcomes Super Cinerama Theatre

NEW ORLEANS—Marching bands, klieg lights, and an SRO crowd on hand for the christening of Martin Theatre's new Super Cinerama showcase, brought "The Wonderful World of the Brothers Grimm" to New Orleans with a bang.

The Mayor, Hon. Victor H. Schiro, Martin Theatres top brass, MGM representatives, Variety delegates, and producer George Pal were individually introduced to the crowd that filled the plush auditorium to capacity for the MGM-Cinerama benefit premiere.

Variety's Tent 45 went all out to make the opener, funds from which are earmarked for a proposed local children's hospital, one of the current season's memorables.

Producer Pal, Mayor Schiro, E. D. Martin, head of the Martin circuit, and Variety member Judge Walter Hamlin, who MC'd the affair, all participated in opening ceremonies.

The night before the big opener, Martin Theatres and MGM hosted a gala theatre party for theatre people, distributors, press, radio and television representatives, and a group of selected persons from New Orleans society headed by the mayor.

## "Sodom" In N.Y. Showcase

NEW YORK—Twentieth-Fox's "Sodom and Gomorrah" opened last week at 17 Premier Showcase theatres throughout the New York-New Jersey metropolitan area.

In addition to the Astor and Trans-Lux 85th Street theatres in Manhattan, other Premiere Showcase theatres include the Luxor, Bronx; Kingsway, Brooklyn; Meadows, Fresh Meadows; Roosevelt Field, Garden City; Green Acres, Valley Stream; Plaza, Scarsdale; Yonkers, Yonkers; Elmsford Drive-In, Elmsford; Kisco, Mt. Kisco; Big "A," Amityville; Cinema, Bayshore; Plaza, Patchogue; Huntington, Huntington; State, Newark; and State in Jersey City.

NEW YORK—Variety Clubs International, through its 10,000 dedicated show business members in Tents in principal cities of the United States, Mexico, Canada, Ireland, and England, will observe Variety Week from Feb. 10 to 16.

A series of special events in the five countries are being planned to highlight the week-long observance of Variety Week, including a program of activities in Washington, D.C., which will see the presentation of a Gold Variety Club Membership Card to Vice-President Lyndon B. Johnson, who will join such other Gold Membership Card holders as President John F. Kennedy, Harry S. Truman, Dwight D. Eisenhower, and J. Edgar Hoover, as well as Prince Philip and Lord Louis Mountbatten of England and Prime Minister Sean Lemass of Ireland.

Individual tents are planning their own special Variety Week events in their cities which will be designed to bring the work of the Variety Clubs before the public, activities which have seen more than \$3,000,000 raised during the past year alone for handicapped children and more than \$80,000,000 since the inception of the first Variety Club in Pittsburgh almost 35 years ago.

In announcing Variety Week, Rotus Harvey, international chief barker, noted that Variety Clubs International's task of raising money for ailing and underprivileged children will receive added stimulus during the week through the program of events being developed.

A special press kit has been prepared for use by each Tent which includes 15 separate items including general news stories, feature stories, women's page stories, scripts for radio interviews, suggested editorials, a fact sheet that summarizes the history and achievements of Variety Clubs International, spot announcements, a page of five advertising dropins, and other useful items.

Reviewing the work of the various Tents through their special charities directed toward children and called "Heart Projects," Harvey noted that the clubs have supported children's hospitals, clinics, convalescent homes, orphanages, clinics for the treatment and research of as yet unconquered diseases, and rehabilitation centers for the blind and multi-handicapped youngsters of five nations, through their membership made up of persons from all phases of the entertainment world including theatre owners and managers, Hollywood and Broadway stars, directors, salesmen, artists, writers, radio and television announcers, station owners and executives, publicity men, the press, film producers and distributors, and allied industries.

## SPG To Honor Berlin

BEVERLY HILLS, CALIF.—Frank Sinatra will be on the dais for the Screen Producers Guild 11th annual Milestone awards dinner honoring Irving Berlin, which is being held at the Beverly Hilton Hotel on Sunday night, March 3, it was announced by Arthur Freed, chairman of this year's awards dinner.

The Guild will also present awards for the best produced theatrical motion picture of the year, the best produced filmed television series of the year, and the Jesse L. Lasky-Intercollegiate Competition award.



## A Reply from the Catholic Press

In a recent editorial (NO MORE CHEEKS TO TURN—Dec. 26 issue) we commented on the Catholic press for emphasizing the negative side of motion pictures and ignoring the many fine family films which fail because the public won't support them. This has resulted in a

number of answers in the Catholic press across the country. We are happy to reprint the views of The Eastern Kansas Register in the belief that an honest exchange of ideas can be of considerable benefit to press, public, and the industry in general.

THE EASTERN KANSAS REGISTER

Friday, January 18, 1963

### What All the Shouting's About

IN MARCH of last year, we had occasion to take exception to an issue of **Motion Picture Exhibitor**, trade magazine for theater operators. With admittedly less vigor, we also commended them on their editorial policy of fighting quick-buck operators who show cheap and indecent movies. The response from **Exhibitor** was a well qualified, Let us do something too!

In an article in **Exhibitor** last month, in line with its fine editorial policy, the publisher had occasion to slap the collective wrists of the Catholic press, the Legion of Decency, and the Catholic Church. In words more harsh than we, the Legion, or the Church itself will admit to be warranted, an editorial stated that, in effect, Catholics are quick to condemn the movie industry's "failure to act responsibly;" that we rattle governmental agencies "to provide 'guidance,' a polite word for censorship;" but then do nothing to support worthwhile pictures.

And again, in an editorial titled "What's All the Shouting About?" printed last week, the publishers produced evidence in the form of a survey, by syndicated columnist Erskine Johnson, that showed 75 per cent of 54 movies showing in a Southern California area were "suitable for patrons 13 years and older and public spirited theater owners are voluntarily posting 'For Adults Only' warnings on most of the others."

THERE are a few points in the editorials with which we disagree; but there are many more with which we most heartily concur:

"... Parents as a whole have failed miserably in the task of guiding their children and are looking to their church or their government to take this difficult job off their hands. . . . Only a parent can be a successful censor."

A survey of movies in the Kansas City area preceding this writing showed the percentage of movies "suitable for patrons 13 years and older" is much greater than the 75 per cent quoted by Mr. Johnson.

"Is it fair to condemn and then look the other way when a good picture comes along? It is claimed that such positive action is not in the province of the Legion. That may be true, but why not?"

Agreeing with **Exhibitor**, a more positive view is needed in the press, with audiences, and in the Legion itself. It is as much our duty to point out the moral aptness of a production as it is to point out the moral failings; it is the

duty of a critic, particularly in a Catholic periodical, to evaluate films with regard to quality as well as to morality. And parents and adults have the duty to use Legion of Decency ratings as a guide in what children are viewing, without passing the buck, so children will form a right conscience about pictures. All have the added duty of supporting good entertainment rather than the mediocre.

But —

THE LEGION of Decency is set up as a guide to viewing good motion pictures that will in no way offend the moral principles of the viewer. There is much discussion as to the actual value of the Legion — which usually results in quite a few mutes on the Sunday on which the pledge is recited.

The past few years have seen the Legion mature into a board of review that has broadened its outlook to fit today's living but without losing any of its moral insights. The one line or sentence capsule reviews tell the reader whether the picture is morally worth seeing or whether he would be embarrassed to take his family with him. The Legion has expanded its classifications to include adults and adolescents; has added a separate classification (with notations) for some pictures that surely would have been put on the condemned list less than a decade ago; and it now more than commends, it recommends (in what it had hoped was stronger than "lip service," which **Exhibitor** charges) movies of outstanding value.

And we find nothing in the Legion of Decency pledge that good Catholics, or even persons calling themselves Catholic, could not uphold in conscience and as long as their intellectual beliefs follow Christian principles. (There are too many "intellectuals" who have never learned how to apply Christian principles; who are vociferous on reforms and advancement but mute when it comes to upholding the basics — those which cannot be changed — upon which their religion is based.)

The purpose of the Legion is to help Catholics to form a right conscience about pictures dangerous to moral life — and even in such negative things as listings in most Catholic papers we feel they are fulfilling this purpose.

ON ANOTHER point, we invite Jay Emmanuel, publisher, to re-examine "Sight and Sound Views" (**EKR**, Nov. 16) to find out what a Catholic critic has to say about a Catholic critic: "A

good critic on a Catholic publication can abide by Legion ratings and, on the other hand, give credit where credit is due, whether the film is rated A-1 or B, pointing out, naturally, the moral objections if any and, at the same time, citing meritorious values, if any, in the same film."

"Sight and Sound Views" is written by C. J. Zecha and is syndicated in several **Register** system publications. If Mr. Emmanuel thinks the particular column cited is an exception, we invite him to review all of Mr. Zecha's columns — and we'll wager that he will find none in which Zecha does not practice what he preaches.

It was also Mr. Zecha, together with Bob Ramsey of the **Denver Catholic Register**, who was responsible for bringing back and promoting an artistically good film, rated A-1 and recommended by the Legion, after it had received a meager reception during its first showing in Denver last year. There is a positive side to our story!

Both Popes Pius and John have commended the industry and recommended the adoption and improvement of motion picture techniques. All films are not bad; but even if 90 per cent of the films showing in a given area were family films, there is still 10 per cent for which we would be responsible.

We are more familiar with Mr. Zecha than with other Catholic critics and columnists; but we will also wager that not every Catholic publication is guilty of constantly "haranguing" motion pictures and that the cooperation **Exhibitor** calls for is there — would that it could be entirely reciprocal.

WE WOULD also like to bring to the attention of Mr. Emmanuel the words of one of the youths about whom we have written on another page: "I was proud to take the Legion of Decency pledge. At last somebody was making a stand; the Church was standing for decency." And the Church, through the press and the Legion, will continue to stand for decency in movies by occasionally chastising or constantly hammering — no matter how bitter the criticism — at the 25 per cent, the exceptions maybe, of an industry that has such a powerful effect on the morals of the nation.

Your words from our first communication, Mr. Emmanuel, are still ringing in our ears: "We are both on the same side of the moral fence but it sometimes appears that you would rather be there by yourselves."

Yes, it sometimes appears that way.



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COLUMBIA'S  
\$2,000,000  
PROMOTION  
CAMPAIGN  
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**DINERS' CLUB MONTHLY MAGAZINE PUBLICITY!** Reaching over 24,000,000 readers since October!

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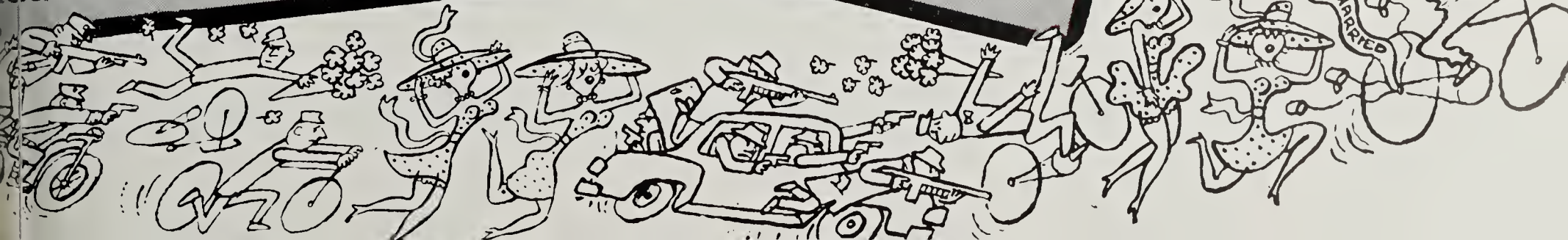
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**DINERS' CLUB TRANSPORTATION ADVERTISING!** 10,000 car cards in key commuter lines around the nation—10,000,000 reader impressions per day!





The Wildest Screen Comedy Since Money Went Out of Style: The Year's Number One Family Entertainment!

**MEET THE MOB:** They're Trying To Get Away With Murder—On Credit!



**KLENK:**  
the guy they're  
going to gang  
up on!



**FOOTS:**  
best credit  
in the  
crime club!



**SUGAR:**  
quite a figure  
in the  
underworld!



**MOOSE:**  
he's the  
mob's big  
dame hunter!



CO-STARRING  
CARA WILLIAMS • MARTHA HYER • TELLY SAVALAS • EVERETT SLOANE • WITH KAY STEVENS

Screenplay by BILL BLATTY • Story by BILL BLATTY and JOHN FENTON MURRAY • Produced by BILL BLOOM

Directed by FRANK TASHLIN • A DENA-AMPERSAND PRODUCTION

JOIN THE EASTER PARADE OF SHOWMEN WHO ARE  
BOOKING "DINER'S CLUB"..... from COLUMBIA!



## Lancaster, Bancroft Top "Filmdom's Famous Five"

NEW YORK—Burt Lancaster and Anne Bancroft were selected as giving the best performances in 1962 in Filmdom's Famous Fives poll, it was announced by The Film Daily, motion picture newspaper which conducts the poll annually.

The selections are made by newspaper and magazine critics and by radio and television commentators.

Lancaster was selected on the basis of his portrayal of convict Robert Stroud in United Artists' production of "Bird Man of Alcatraz." Miss Bancroft was chosen for her characterization of Annie Sullivan, teacher of blind Helen Keller, in the Fred Coe production of "The Miracle Worker," also a United Artists release.

Sharing honors with Lancaster for the best performances by male stars, are Robert Preston ("The Music Man"), Jackie Gleason ("Gigot"), James Cagney ("One, Two, Three"), Anthony Quinn ("Requiem for A Heavyweight").

Selected with Miss Bancroft for the best performances by female stars are Sophia Loren ("Two Women"), Doris Day ("Lover Come Back"), Geraldine Page ("Sweet Bird of Youth"), Deborah Kerr ("The Innocents").

Cited for best performances by supporting actor was Terence Stamp for his role as Billy Budd in Allied Artists' "Billy Budd." Angela Lansbury was chosen for the best performance by a supporting actress for her role as Mrs. John Iselin in United Artists' "The Manchurian Candidate."

## "Cleopatra" Ticket Sale Set

NEW YORK—Tickets for the world premiere engagement of 20th-Fox's "Cleopatra" will go on sale Monday, Feb. 11, at the box office of New York's Rivoli, Broadway and 49th street, four months prior to the picture's opening on June 12. This marks the first time any motion picture theatre has made tickets available to the public four months in advance of an opening.

Individual mail orders and group sales orders from organizations, clubs, and charity groups will also be accepted and processed. There will be 14 performances per week of the sweeping romantic drama.

# Embassy Schedules First National Sales Convention In N.Y., Feb. 6

## IFIDA Receives Tribute From State Dept. Exec.

NEW YORK—The U.S. State Department has recognized the International Film Awards presentation, now established as an annual event under the sponsorship of the Independent Film Importers and Distributors of America.

In a communication to Richard Brandt, member of IFIDA's board of governors, A. V. Boerner, Deputy Assistant Secretary of State for Educational and Cultural Affairs, Department of State, Washington, said, "The international circulation of motion pictures has become fundamental to understanding between peoples in the 20th century. All who have chosen the motion picture as a medium of expression, and those of us in government who are engaged in communicating to foreign audiences an appreciation of the culture and thought of the people of America, know that the motion picture ranks as a primary instrument of fostering international understanding and good will."

Boerner added his congratulations and best wishes to IFIDA members "who are engaged in bringing to the United States films which not only provide insights to the culture and accomplishments of people in other countries, but also help to enhance the reception of American films going abroad."

## Hess Heads New Film-Mart

NEW YORK—Film-Mart, Inc., has been organized to acquire feature pictures for U.S. distribution. Sidney Hess, former executive for Pathe America, is president. Jack Hoffberg, veteran independent distributor, is vice-president and sales manager. Ronald Koenig is secretary.

First feature in Eastman Color and wide screen which has been acquired is "Adorable Sinner," featuring Romy Schneider and Kurt Jurgens.

NEW YORK—Embassy Pictures will hold its first national sales convention, Feb. 6-8, in New York, it was announced by Carl Peppercorn, vice-president and general sales manager.

Convening all executive personnel from the company's home office and distribution branches throughout the country, the meeting will be held at the Hemisphere Club, in the Time & Life Building where Embassy's offices are located.

Joseph E. Levine, president, and Leonard Lightstone, executive vice-president, with Peppercorn, will address the opening session, Wednesday morning, Feb. 6.

Assisting Peppercorn in conducting succeeding business sessions, which will thoroughly explore and blueprint every aspect of Embassy Pictures' future domestic distribution activities, will be the following home-office executives:

Robert R. Weston, vice-president in charge of world advertising, publicity and exploitation; Lou Steisel, Metropolitan New York and western sales supervisor; Jud Parker, eastern and southern sales supervisor; Larry Ayers, home office sales control manager; John Downing, manager of exchange operations; and Charles Cohen, director of exploitation.

The convention follows completion of the first phase of Embassy's program to expand its international sales and distribution organization. Peppercorn noted that the second phase, enlarging the domestic sales staffs and offices, is already underway.

Completed within the short space of two months, Embassy's national distribution operation, Peppercorn reported, is currently covering the entire United States, servicing exhibitors with the company's extensive program of feature films geared to all types of audiences.

Executive personnel of the domestic sales organization, in addition to Steisel, Parker, Ayers, and Downing, includes Bert Anshien, manager of the print and booking departments.

The western and Metropolitan New York division has Harry Margolis as metropolitan district manager. Its field executives include Simon Lax, midwestern district manager, Chicago; Wayne Ball, western division manager, Los Angeles; and managers, whose names will shortly be announced, of the northwestern district, San Francisco, and the Great Plains district, St. Louis.

The eastern and southern division includes James Frew, southern division manager, Atlanta; Glenn Fannin, southwestern district manager, Dallas; Joe Wolf, New England division manager, and Hatton Taylor, New England district manager, Boston; Charles Zagrans, Pennsylvania district manager, Philadelphia; and Sheldon Tromberg, east-central district manager, Washington, D. C.

## Fromkess Signs Flothow

HOLLYWOOD—Leon Fromkess signed production executive Rudolph Flothow as production manager for his independent company which is preparing "The Long Corridor" as the first of five films it will make for Allied Artists.



Seen at the recent IFIDA International Film Awards dinner at the new Americana, New York City, were, left to right, Richard Brandt; Lord George Archibald, Chairman of the Federation of British Film Makers; Walter Reade, Jr., president, Continental Distributors; and producer Dore Schary.



# "Hollywood Preview" Promotion Set For March 14 "Courtship" Playdates

NEW YORK—Nat D. Fellman, chairman of the product committee, Theatre Owners of America, announced completion of a comprehensive promotion campaign that will launch TOA's second Hollywood Preview engagement, "The Courtship of Eddie's Father."

Ernest Emerling, Loew's; Harry Goldberg, Stanley Warner; and Fred Herkowitz, RKO, worked on the "Courtship" campaign with MGM's Dan Terrell and Emery Austin. National Screen Service is cooperating to insure the availability of all advance material for the Hollywood Preview engagement, scheduled for March 14.

TOA emphasizes that every item in its special kit on "The Courtship of Eddie's Father" and each subsequent Hollywood Preview picture will be made available to all exhibitors throughout the United States and Canada.

Fellman urges every theatreman to get behind the MGM picture and the preview plan to insure a flow of product when it is needed most.

TOA president John H. Stembler also urged all exhibitors in the United States and Canada to back "The Courtship of Eddie's Father."

Stembler invited every theatre playing "Courtship" to climb aboard TOA's "Operation Upbeat" by planting the following editorial in his local newspaper:

"We Americans justifiably pride ourselves on our sense of fair play, of justice for all that makes us root for the underdog.

"That is why it is pleasurable to report to you that one underdog—the motion picture industry—which was just about counted out in many minds, has gotten up off the floor and is punching away in one of the greatest comebacks in our century's industrial history.

"Movie theatres were hard-hit when tv became popular. The rise of video antennas witnessed the fall of many movie theatres, and the prophets of gloom—always among us—predicted the end of that form of entertainment which was the most popular ever conceived.

"But the tide has turned. The U.S. Department of Commerce reports that boxoffice receipts have gone up for motion picture theatres across the land, and that this trend will continue this year. Even more optimistic is the Department's report that theatre construction is expected to exceed that of any year since 1951. More than 17,000 theatres are expected to be operating in the U.S.A. by the end of 1963.

"Did this tide turn all by itself—not by a long shot. The motion picture industry itself, like a true underdog that never confesses itself beaten, has fought a long, hard, courageous fight to re-establish itself in the heart of the public as America's favorite form of entertainment.

"One of the movie people's ways of fighting was to create new and exciting ways of presenting their product. The latest that we've noted is the Hollywood Preview Engagement the State Theatre is featuring this week, of a new motion picture titled "The Courtship of Eddie's Father." Sounds romantic enough to get many a glamour-seeker out of the house, away from the TV set.

"On this point, more and more Americans are discovering that it takes a big audience to get full impact from entertainment. Ro-

## Four Arthur Drive-Ins Planned For St. Louis

ST. LOUIS—Edward Arthur, president, Arthur Enterprises, announced that the company will build four drive-ins in the Greater St. Louis area through its subsidiary, St. Louis Amusement Company.

One is already under construction at Highway 66 and West Florissant Road in North County, and the others will be located in South and West counties and in East St. Louis, Ill.

## Federation Honors Rosen

NEW YORK—A record 360 leaders of the motion picture industry joined in support of the Federation of Jewish Philanthropies at their luncheon at the Americana Hotel. Martin Levine, chairman of the industry-wide drive, called the event "a step forward in advancing Federation's vital projects in our community."

Guest of honor at the enthusiastic gathering was Samuel Rosen, who received the tribute of colleagues and friends as "a man who considers the welfare of his fellow man to be a responsibility of living." He was presented with a clock, a token gift from the industry, by honorary chairman Barney Balaban.

Attorney Louis Nizer told the story of Federation, whose 116 medical and social welfare agencies now serve more than 850,000 people of all races and creeds annually. Hi Brown, producer of "The Stars Salute" for Federation, joined in presenting the challenge of the campaign.

Serving as associate chairmen for the motion picture industry are Simon H. Fabian, William J. German, Leonard H. Goldenson, Leo Jaffe, Benjamin Kalmenson, Arthur B. Krim, Harry Mandel, Milton R. Rackmil, Herman Robbins, Abe Schneider, Spyros P. Skouras, Laurence A. Tisch, Joseph R. Vogel, and Darryl F. Zanuck.

## Skouras Agrees To Pay Cut

NEW YORK—In a plan for the settlement of three consolidated suits brought by minority stockholders against Spyros P. Skouras, 20th-Fox board chairman; W. C. Michel, former executive vice-president; and other officers and directors of the company, Skouras has agreed to take a salary cut from \$250,000 to \$75,000 a year from July 1, 1962, to the termination of his present contract on Dec. 31, 1963.

Referee Samuel C. Cohen recommended the settlement on its filing in New York State Supreme Court and in his report noted that "Skouras is wholly without fault."

mance, drama, suspense, comedy are best enjoyed when you're surrounded by a thousand people—not when you're in your own living-room, comfortable as that may be.

"No question that the TV novelty has worn off to a great extent. And there's no doubt that the theatre people have taken advantage of this fact by offering new and better pictures, and new and better ways of showing them."

The above editorial is one of many special promotion ideas contained in TOA's kit.

## AIP To Handle Berns' "Hollywood Spotlight" Series

HOLLYWOOD—"Hollywood Spotlight," new title for the Samuel D. Berns industry newsreel of behind-the-scenes information on forthcoming product, will be released domestically by American International Pictures.

James H. Nicholson and Samuel Z. Arkoff, AIP executives, issued a statement in connection with the handling of this special short subject series, remarking they were completely in accord with the purpose of this unusual audience builder for all film producing companies' forthcoming product, as a move toward creating better industry relations between all exhibitors and producers.

They expressed hope that similar efforts would be inspired on the part of other industry constituents, to provide realistic plans that can be put to use in protecting and building the industry's future.

Berns, producer of the series, has formed "Spotlight Productions, Inc.," for this industry project which he demonstrated under the tentative title of "Hollywood Film Report" at the recent annual conventions of Theatre Owners of America and Allied States Association of Exhibitors. He is currently working with studio publicity directors on future film footage, and plans have been made to begin releasing the monthly nine-minute short in early spring.

Concerted agreement was reached by all of the major studio publicity directors who attended a screening at AMPP headquarters, recognizing the many invaluable industry benefits to be derived from the series. The following information was also disclosed by Berns from a letter to him by Robert Selig, National General Corporation vice-president in charge of theatre operations, and added concrete evidence of the subject's potential from a leading circuit operator's point of view. Selig stated:

"Inasmuch as our industry is crying for something in our own medium which will further our own best interests, we would not be adverse to playing 'day and date' with any and all competitors in the belief that the more exposure of the subjects, the better the end result.

"Further, whether or not one of our theatres even intends to play a picture which may be promoted or otherwise mentioned in one of these subjects, has nothing to do with it. The total industry story is what we shall be seeking to tell.

"In order to give your project every opportunity to prove itself, our commitment is intended to encompass a full year of 13 issues. To falter in this well conceived idea by limiting the commitment to a couple of 'trial subjects' would destroy it from the start.

"It is an acknowledged fact by all facets of the motion picture industry that our business relations effort, our promotion, our show selling, our development of new personalities traditionally has been via other media than our own—and this means our theatre screens. And, since our own medium is visual and exciting and different, why should we not offer you every encouragement to fill this crying need at this crucial time.

"We stand ready to encourage you and help you in reaching with other exhibitors, the necessary production goals to bring into being this series of industry subjects."



## "Diners' Club" Promotion Discussed With Showmen

NEW YORK—Rube Jackter, Columbia vice-president and general sales manager, headed a series of three major exhibitor conferences in New York, Chicago, and Los Angeles at which top level sales and promotional executives of the company detailed the extensive merchandising plans for "The Man From the Diners' Club," which is scheduled for early spring release following a gala world premiere on March 13 in Winsted, Conn.

The Columbia contingent at the meetings included Jackter; Jonas Rosenfield, Jr., vice-president; Robert S. Ferguson, executive in charge of worldwide advertising, publicity, and exploitation; and Milt Goodman, assistant general sales manager. Following the New York conference, the four executives attended meetings in Chicago, with Jackter, Rosenfield, and Ferguson continuing to Los Angeles for the closing session. Top showmen gathered to hear the merchandising presentation and to view a special advance showing of the film.

An important part of the comprehensive promotional effort behind "The Man From the Diners' Club" will be the world premiere activities scheduled for March 13 in Winsted. The town council of that New England city has already passed an ordinance forbidding the use of money during a 24-hour period on that date. The edict further declares that all business transactions shall be charged with a Diners' Club Card, which will be issued to the entire population of the city, including junior cards to younger citizens, in connection with the premiere activities.

Danny Kaye will participate in the premiere festivities, which will be covered by key press, radio and television media.

The broad advertising and publicity plans for "The Man From the Diners' Club" include color advertisements highlighting Danny Kaye and the film in national magazines which will be placed by the Diners' Club of America organization; major expenditures for newspaper advertising throughout the country; display material bearing credits for the film which will be exhibited in all Diners' Club outlets across the country including restaurants, hotels, transportation networks, etc.; a major music and record promotion supported by the Steve Lawrence recording of the title song; and a series of key city preview showings of the film for important Diners' Club members in those cities.

## SW's Marshall Feted

NEW YORK—Frank Marshall, motion picture industry veteran, and film buyer for the Stanley Warner Theatres, was feated by his friends at a luncheon at the Absinthe House on the occasion of his retirement. William J. Heineman, vice-president of United Artists, was master of ceremonies at the event and presented gifts to Marshall from his friends.

Among those attending and paying tribute to the retiring executive were Ed McGuire, Sol Gottlieb, Frank Mooney, Arthur Reiman, Gene Jacobs, Gene Tunick, John Turner, Robert Mochrie, Milton Cohen, James R. Velde, Morris Lefko, Frank McCarthy, George Waldman, Al Fitter, Clem Perry, Nat Fellman, John McKenna, Frank Damis, Ralph Ianuzzi, Lou Formato, John Hughes, Bud Edele, Bernie Myerson, Ed Fabian, Maury Miller, Ed Deberry, Hugh Owen, Billy Deitch, and George Schaefer, Sr.

# NSS Prexy Burton Robbins Explains Necessity For "Nominal" Rate Hike



Max Youngstein, left, and his Entertainment Corporation of America, recently joined with Warren Beatty, right, and his new independent company to produce "Honeybear, I Think I Love You" to be produced by Elliot Kastner, center, former top MCA executive.

NEW YORK—In a move described as being born of sheer necessity, Burton E. Robbins, president of National Screen Service, announced in a letter to exhibitor customers a nominal increase in service rates.

The increase, which will add 10 per cent to prevailing rates, will apply only to those exhibitors presently being served at rates which have been in effect for more than three years.

Robbins stated in the letter that the increase was made "in behalf of our survival, and the continuance of our service to all exhibitors."

He cited a market reduction of 25 per cent for NSS services and spiralling costs as the factors which have reduced NSS income and increased the cost-per-theatre of supplying trailers and accessories to the point where an increase became necessary.

Robbins said that the nominal increase would not nearly offset the rising manufacturing costs of materials and the increased shipping, labor and tax costs being borne by the company.

John H. Stembler, president of Theatre Owners of America, had petitioned Robbins to defer raising rates "until business conditions improve," but Robbins said that the company, itself unable to defer price increases on the part of labor and materials suppliers, could not hold out any longer.

He wrote Stembler that "our increase of 10 per cent amounts to only pennies per day and cannot possibly represent the difference between their (the theatres) remaining open or having to close their doors—but for us, a service institution, applying it literally to thousands of theatres who have not recognized our increased costs of doing business through the years, it does represent salvation and a continuing ability to render them those services which . . . are so essential to the sale of tickets."

Robbins appealed to the exhibitors for understanding and for their favorable reaction to the rate hike. He cites the exhibitor's awareness that "anything you buy for your theatre costs you more, when costs to the manufacturer increases." He said, "In this sense, we parallel your own justification for increasing your admission prices."

Robbins said that he felt the increase would not be burdensome, and, in the final analysis, represented the difference to NSS of continuing to serve those exhibitors who have not voluntarily accepted an increased rate during the past three years or more, or the company's inability to continue service to them at present rates.

He said that National Screen had already put into effect drastic economies, and any further effort to cut costs in this direction would severely handicap NSS's ability to efficiently service the exhibitor.

## Steinberg Leaves Para.

HOLLYWOOD — Herb Steinberg, Paramount studio publicity director, has resigned after a 14-year association with the company.

Steinberg began his affiliation with Paramount as New York newspaper contact and served as director of special events, publicity manager, and national exploitation manager, prior to his transfer to the Hollywood studio in 1958.

## N.Y. City Seeks Power To Enact Own Wage Law

NEW YORK—State Senator T. J. Mackell, D., Rego Park, and Assemblyman L. R. Marano, R., Brooklyn, have proposed enabling legislation to authorize the city to enact its own minimum wage law, provided the hourly minimums are higher than those called for by the State Minimum Wage Law.

Both are an effort to sustain the city in its effort to set up a law for industry located in the city that would be higher than the state minimums.

The city law passed late last year has been blocked by court action of the Wholesale Laundry Board of Trade and eight of its member industries, which obtained a ruling from the Appellate Division of the New York State Supreme Court that it was "invalid." The case may proceed to the Court of Appeals, but if the legislature passed the Mackell-Marano measures, the city will have the right to enact its own legislation without having to fight its way further in court on the present law.

The state law calls for a minimum wage of \$1.15 an hour; the city law called for a minimum of \$1.25. Both applied to theatre employees.

From Albany, it was learned that a minimum wage bill that would raise the state minimum wage to \$1.50 an hour retroactive to Oct. 1, 1963, was introduced in the legislature by state Senator Jerome Wilson, D., New York City, and Assemblyman Carlos Rios, D., New York City.

## Pan Arts In UA Deal

NEW YORK—Pan Arts Company, Inc., a new motion picture production company formed by George Roy Hill and Jerome Hellman, has signed a multiple-picture arrangement with United Artists, it was announced by Arthur Krim, president of UA.

The first project of the new company, which will have Hellman functioning as producer and Hill as director, will be "A Bullet for Charlemagne," with Sidney Poitier.



# The NEW YORK Scene

By Mel Konecoff

EXHIBITOR MAX A. COHEN, president of Cinema Circuit, said it—unless exhibitors get into production of pictures they might as well fold-up their theatres and steal away into the night. Distribution has a callous disregard for exhibition, and it is shrinking the number of pictures made each year.

Cohen had hoped that ACE would provide the answer when he invested therein, but they sat for three years doing nothing, he claimed, or rather very little, he corrected, having invested in Samuel Bronston's "55 Days At Peking," which, in his opinion, Bronston didn't really need. Also, presumably, it will be a road show film which is not going to do the average exhibitor much good at the outset.

Cohen's circuit now numbers 11 theatres, and at one time there were 28. Nineteen went down the drain presumably for a lack of product, he intimated. This year won't see the film situation improving much, and he estimated only about 121 features will be produced in the U. S. in 1963. Since he is anxious to see the product situation improve, he has joined Garrick Films as treasurer.

He scored those exhibitors who today are only interested in the picture playing today and what is booked for tomorrow. The future is supposed to take care of itself, but, said Cohen, you can't make pictures with wishful thinking.

As far as Garrick is concerned, it is headed by legitimate producer Joel Schenker and by vice-presidents Roger H. Lewis, former UA vice-president in charge of advertising and publicity, and Philip Langner, a director of the Theatre Guild and associate producer with Stanley Kramer on "Judgment At Nuremberg" and "A Child Is Waiting." The company will produce films and put together film packages. Three to five are expected the first year with capital being provided by the four principals. The company has access to Theatre Guild properties.

Garrick took over the Lewis and Langner interest in "The Pawnbroker," and others being worked on are "Compassionate Rebel" (The Margaret Sanger Story), "Cast The First Stone" (story of prostitution in NYC by former chief magistrate John Murtagh), "Villa Vardi" (story of Israeli-Egyptian campaign of 1956 and the battle for the Suez Canal).

**EAST IS EAST:** Japan's Toho Company feels the time is appropriate for expansion into the international market as far as its films are concerned, and in line with this, it has opened the Toho Cinema off Broadway, at which representative Japanese films will be shown. It opened last week with "The Bad Sleep Well," a modern day story of big business chicanery.

At hand for promotion and press conferences were Japan's number one star, Toshiro Mifune, and Iwao Mori, vice-president of the Toho Company. The latter reported that the New York experience will determine the course of his company as far as opening other theatres abroad are concerned. He thought that Japanese films would meet with the approval of the American public, and he expected that about 10 to 15 of his pictures would be shown in the New York area over the year. About 50 are being sent to the Los Angeles area a year because of the large Japanese population there. Reaction of the public will also determine the course of distribution here.

Mori didn't think that the Japanese Film Festival held here several years ago would be revived.

Mifune will produce and direct his next film, wanting to take a chance with his own money on the theory that an independent can make more money. It will be a film about World War II to be shot in the Philippines. Toho will release the film and also share in its cost. Actors in Japan don't get to keep much of what they own since there is a 75 per cent tax there, he said.

**OPTIMISM NOTE:** Jerry Bresler, producer of "Diamond Head" as well as the Gidget series of Columbia releases, was in town to discuss the films and wind up some production details on his next, "Gidget Goes To Rome," which will be made there in February. He said that he's tired of the pessimism and the waste and wasters that are in the business. His travel across the country has shown him that people like movies and want movies.

The way he put it, pictures aren't really unsuccessful but rather the costs are too high. Dollars should be put into a picture only if they show up on screen. The rest is mostly waste, and he knows because he's turned out features that have cost \$7,500 (westerns) and some that have cost millions. Wasters, said he, must be stopped or eliminated from the business.

Pictures must get rolling as soon as a property is bought, and once a proper handle is put on it, its progress will be that much easier. No longer can we sit back and wait for people to come to us, we have to make them come to us. He commended exhibitors for their stunts and lobby displays, which used well in advance, can create the needed and wanted attention. Campaigns should be planned so that people will want to come over a long-term period to theatres and not just for the one time.

We must get away from the stereotyped, from the people who spend money haphazardly. Most Hollywood directors, technicians, and writers who are competent are more than willing to sit down and discuss ways and means of making pictures better and eliminating waste. As for the American picture abroad, he thought that over the years they were widely accepted but they've fallen off, and we have to think far ahead if we are going to maintain what we have in the areas abroad.

His "Diamond Head" cost \$2,500,000, on which exteriors were shot in Hawaii and interiors in Hollywood. It will open all over the country, and Columbia's Bob Ferguson relates that the biggest magazine campaign to the tune of \$200,000 was used on the film. They held a contest to find a new Gidget and were overwhelmed by 10,000 applications from girls and women wanting to play the role.

Bresler thought that it was just as important to make a Gidget type of film as some of the top films, since varied subjects want to be seen by audiences.

## Tannenbaum, Lerner Join In Film Features Firm

NEW YORK—An independent production company, Film Features, Inc., has been organized to make four features during the next 18 months, it was announced by Julius Tannenbaum and Carl Lerner, partners in the new outfit. With Tannenbaum as producer and Lerner as director, the company's first film, "Black Like Me," will go before the cameras in May on location in Georgia and in a New York studio.

"Black Like Me" will be an adaptation of the book of the same name by John Howard Griffin, published last year by Houghton Mifflin. Griffin, a native Texan, recounted his adventures in the south while passing for Negro. He used special medication to make his skin black. In some cities, Griffin appeared one day as white and the next as colored, reporting in his book the differences that resulted from the change of the color of his skin. When his story was printed in a national magazine, he was hung in effigy in his home town and was forced to move away.

After "Black Like Me," Tannenbaum said, the company will produce an original screenplay by the Film Features partners in the fall. Titled "World of Love," it is a romance set against the daily activities of the United Nations.

The third production, to be made in early 1964, is based on a novel which the company is in the final stages of acquiring and, consequently, cannot identify, Tannenbaum explained.

For spring of next year, Tannenbaum and Lerner are planning "La Dolce Vita of Long Island." Based on actual incidents, the script is currently being written as an omnibus-type feature with a connecting story line. All features will be filmed in black-and-white.

## Commonwealth Earnings Up

NEW YORK—A 28 per cent increase in earnings has been reported by Commonwealth Theatres of Puerto Rico, Inc., for the six months ending Oct. 31, 1962, compared to the same period the previous year.

Earnings rose from \$160,586 or 32 cents a share to \$205,232 or 41 cents a share, while income climbed from \$1,720,661 to \$1,938,788.

During the six-month period, quarterly dividends of 12½ cents a share were paid July 20 and Oct. 20.

The company, which has island-wide theatre, concession, and vending operations, is Puerto Rico's leading motion picture exhibitor. Last month, Commonwealth opened its 43rd theatre, a 1,200-car drive-in which is twice the size of any other on the island.

## Fox Foreign Reps Meet

PARIS—Twentieth-Fox publicity directors from Britain and Europe completed a two-day meeting here regarding promotional and merchandising plans on forthcoming product. The meetings were conducted by Fred Hift, 20th-Fox advertising-publicity director for Britain, Europe, and the Middle East.

During the session, the upcoming releases screened were Mark Robson's "Nine Hours to Rama," "A Woman in July," and "The Condemned of Altona." Following the screenings, details on the aspects of the campaigns for each film were presented by Hift.



## Anglo's Product Lineup Finds U.S. Distributors

NEW YORK—Completion of deals covering the American distribution of several current Anglo-Amalgamated productions, details of which were finalized during the recent visit of Anglo's managing director Nat Cohen to the United States, are announced by Richard Gordon, the company's U. S. representative.

The Anglo-Amalgamated line-up for 1963 will be the strongest in the company's history, and every completed picture has been set for distribution in America.

The schedule includes "The Iron Maiden," a Peter Rogers production in Eastman Color starring Michael Craig, Jeff Donnell, and Alan Hale, to be distributed by Columbia under a co-production agreement; the Basil Dearden-Michael Relph production, "The Mind Benders," starring Dirk Bogarde and Mary Ure, which will be released by American International; "Play It Cool," a Julian Wintle-Leslie Parkyn production has been acquired from Anglo by Allied Artists; Janus Films will release "Crooks Anonymous," a Wintle-Parkyn production starring James Robertson Justice and Wilfrid Hyde White, and "Maid For Murder," an Asher Brothers production with Bob Monkhouse and Alfred Marks; and "Roommates," a Peter Rogers production in Eastman Color, starring James Robertson Justice, Leslie Phillips, and Liz Fraser, will be distributed by Herts-Lion International.

Governor Films will release "Carry On Regardless" and "Carry On Cruising," as well as the Bertram Ostrer production, "Dentist On The Job."

In addition to the American distribution deals, Cohen announced the completion of a new agreement with James H. Nicholson and Samuel Z. Arkoff of American International Pictures whereby Anglo-Amalgamated will release the entire 1963 output of AIP in the United Kingdom.

### Production Firm Bows

NEW YORK—National Production Associates, Inc., announces its services are now available as producers of live, film, and tape productions; theatrical; non-theatrical; tv, commercial, industrial, documentary, and newsfilm; production management, and film completion service.

Facilities include offices, studios, camera and lights, editing rooms, and projection equipment.



Sam Spiegel, center, producer of Columbia's "Lawrence of Arabia," and A. Schneider, right, president, Columbia, are seen as they recently accepted the Parents Magazine Special Merit Award from Leo Dean, director of motion picture relations for the publication.

## LONDON Observations

By Jock MacGregor

THE GREATEST unhailed change in motion pictures has been the evolution of the movie star from matinee idol to business man. Many top actors today would be successful in any line. Once the press reception for an actor could be a pretty dire affair, laced with gush, slop, and adoration. For the trade columnist, it was only of interest as an added opportunity of having a drink with company executives. Now many such gatherings are entitled to be called press conferences.

One definitely worthy of this descriptive was held in the informal settings of the Stage Golfing Society's club room above the Salisbury Tavern on Sunday morning. It was really worth getting up early and braving the snow and the ice to hear Kenneth More describing "The Comedy Man," which has just gone into production, and introduce the cast and personalities. Peaching on the bar, he outlined the story in such a manner that his own enthusiasm must have infected every writer present.

It is a bitter sweet story of the talented star of a provincial stock company, who is idolized locally and puts off until too late his attempt on the bigger world of London. He finds few producers interested and his funds running low. His only break comes as a dreary TV commercial character, and it is back to the provinces for him. Kenny summed up by saying the character was after his own heart—after any actor's—for there but for the grace of God goes he. He spoke feelingly of the luck of getting breaks and of how in one's twenties, disappointments can be accepted easily, in the thirties a little more reluctantly, and in the forties only with bitter disillusionment.

ROBERT MITCHUM has been in town in the capacity of a businessman. He is setting up "The Winston Affair," in which he will star as a joint project between his Talbot Productions and Pennebaker, with Walter Seltzer producing here as the first release for Max Youngstein's Entertainment Corporation of America. "Mitch" is a man who obviously enjoys life. Nonchalantly, he characteristically propped a Savoy Hotel door post and talked about himself being a product of the studio contract days and having to do everything on film that was offered, and of the freedom of today with the artist having a far greater say in what he makes. His colorful use of descriptives must have fused the BBC's microphone for the interview never made the air! Max was on hand for the launching of ECA here. Never have I seen him looking better or happier. He thrives on creating and activity.

ANOTHER STAR VISITOR has been Charlton Heston, who flew over between sequences on "The Greatest Story Ever Told" sporting the finest John the Baptist beard for some recording sessions on "55 Days at Peking." I dropped in for a private noggin in his suite and found that Rank's John Fairbairn had fixed a series of phone interviews with film columnists in key centres. Chuck was doing his stuff magnificently and must have garnered excellent coverages. He was particularly impressed with the stage management for there were only seconds between calls, and he covered the whole country in a couple of hours or so. He will film "The Warrior" here in the summer and has most expertly sketched all the medieval customs and settings.

ANGLO has launched the "Scales of Justice" series of 30 minute featurettes for Warner Pathe Release and judging by the first two, "A Woman's Decision" and "Moment of Decision," this looks like just what the booker faced with ever lengthening features needs for supports. Based on famous trials, they are expert in every department. . . . Nice to bump into San Francisco's Irving Levin, who is seeking pictures for his festival. He was with his son, who is here with the U.S. Forces. It is not significant that his brother-in-law, Walter Shenson, immediately flew to New York with the cutting copy of "Mouse in the Moon" to show to UA executives. Charles Schneer is also there with the answer print of his \$3,000,000 adventure spectacular, "Jason and the Golden Fleece," for showing to Columbia. . . . The half year figures for ABPC are slightly down at \$7,417,012, but a 10 per cent interim dividend is being maintained. . . . Princess Margaret will attend the world premiere of Associated British's "Sparrows Can't Sing." The venue will be the ABC Mile-End in the Cockney East End, where the picture is set, and not the swanky West End. . . . Selwyn Lloyd, former government minister, has joined Rank as a director and has inspired cartoonists. . . . Now we are used to the prolonged cold spell, the box office seems to be flourishing from it. Shattered records are reported for "Summer Holiday" and "Lawrence of Arabia"—sunny pictures to warm us up. . . . "L-Shaped Room," the Columbia release, is the official British entry for Mar del Plata festival. . . . On Jan. 21, a New Year greeting card came from "Laurence Harvey and the smallest cast of the biggest little story ever told," filming "The Ceremony" in Madrid. I hope the picture is not also behind schedule!

### "Birds" To Bow In N.Y.

NEW YORK — Alfred Hitchcock's "The Birds," in Technicolor starring Rod Taylor, Jessica Tandy, and Suzanne Pleshette and introducing "Tippi" Hedron, will have its world premiere in New York on March 28 at the RKO Palace, the Sutton, and 28 other theatres in the Greater New York area as part of a "perimeter plan" opening, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures Company.

### Glen Alden In Stock Buy

NEW YORK—Glen Alden Corporation and the B.S.F. Company have made arrangements for Glen Alden to acquire over 30 per cent of the stock of the American Hardware Corporation.

Albert A. List, chairman of Glen Alden Corporation, and Robert L. Huffines, Jr., president of B.S.F. Company, stated that they have executed a contract providing for the purchase by Glen Alden of the 349,222 shares of the American Hardware Corporation.



## ALBANY

The presence at the Variety Club's testimonial dinner for State Comptroller Arthur Levitt of J. Myer Schine, co-founder, Schine Circuit and board chairman of Schine Enterprises, with a large number of Schine men from Gloversville, gave rise to reports that Schine Hotels would take back the lease on the Ten Eyck Hotel here which they sold to the Sheraton organization in 1954. Schine, who received an introduction from the floor at the Levitt dinner, was accompanied by a group of aides including Donald Schine, his nephew; Bernard Diamond, Seymour L. Morris, Bill Graham, Charles Horowitz, and Julius Higier, Gloversville glove manufacturer and father-in-law of Donald Schine. . . . Stanley Warner Madison, uptown second-run, began a second six-week series of MGM "Operetta Festivals." Fabian's Plaza, Schenectady, also scheduled a second group of the films. . . . Adrian Ettelson, Fabian district manager, visited the home office in New York. . . . Alan V. Iselin, Iselin Theatres, is reported planning expansion. . . . Charles A. Smakwitz, SW zone manager, was in from Newark, N.J. . . . Benjamin F. Dennie, president, Wood and Hyde Leather Company, received the first place award of the New York Film Festival for the film, "The Magic Touch Of Leather," at Schine's Glove, Gloversville. Neil Moylan, assistant commissioner of the Department of Commerce in charge of motion pictures and radio, made the presentation. The prize-winning film had its world-wide premiere at the theatre.

## ATLANTA

Jack Riggs, who resigned as head booker and buyer for Georgia Theatres, has organized his own booking service called the Specialty Booking Service. . . . Blevins Popcorn Company entertained with an open house celebrating the formal opening of their new Atlanta offices. . . . Mrs. Cown Oldhan, Cumberland Amusement, in Tennessee, was in a hospital in McMinnville, Tenn., with an injured back. . . . W. G. (Mike) Carmichael is the new chief barker of Variety Club Tent 24, Charlotte, N.C. Al Munn was elected assistant chief barker; and Frank Lewis, assistant barker. Other officers are Robert Heffner, dough guy; Dean Phillips, property master; and Roy E. Erwin, press guy. Other crew members are Kip Smiley, Walter Thomas, Walter Pinson, John Corbert and Mike Boldived. John Vickers, Carolina Film Service, was voted an honorary life member. . . . Dr. Ben Shepard, pioneer medical leader of Variety Children's Hospital, and Dade County Juvenile Court Judge, received the Good Samaritan award at the annual installation dinner of Variety Club of Greater Miami. Mayor Robert High, of Miami, was given the Great Guy Award for his services to the city and his influence. . . . W. G. Fussell, five term mayor of Bladenboro, N.C., and a past president of the North and South Carolina Theatre Owners, has become full-time industrial representative for the Bladen County Industrial Development Commission. . . . B. D. Benton, president, Benton Brothers Film Express in Atlanta and Jacksonville, Fla., was elected president of the Republican Club of Jacksonville, Fla. . . . William Richardson, branch manager, American International, returned from a trip to South Georgia. . . . Mrs. Thelma Hugland, secretary at Continental Films, returned to her office after a spell of illness. . . . Mrs. Pat Holt, staffer at AIP, also returned after illness.

## BUFFALO

Many top tv, screen, and stage stars will come to Buffalo Feb. 2-3 for the 17-hour charity telethon sponsored by Tent 7, Variety Club of Buffalo. Proceeds of the telethon will be used for the club's charity, the Children's Hospital Rehabilitation Center. Nathan Dickman, chief barker, announces that past chief barker Michael Ellis, Jr., will be general chairman of the telethon. . . . The state Bingo Control Commission has decided that people who rent halls to the sponsors of Bingo games are entitled to make a profit up to 20 per cent on their investment. The commission, empowered by law to decide what constitutes a "fair and reasonable" return, adopted the 20 per cent ceiling at a recent meeting. Ira J. Ball, chairman, said hall operators are required to submit full financial information when they apply for permission to rent to the non-profit organizations licensed to conduct games. . . . Edward Miller, manager, Paramount, opens Disney's "Son of Flubber," on Feb. 8 and is putting on a smash advance promotion campaign, which includes a huge saturation tv spot campaign and tie-up with paperback and comic books, a number of Disney Flubber specialities, and radio spots. Advance teaser trailers have been running in both the Paramount and Center for several weeks, and a pictorial preview will break in the big Courier-Express roto section in advance of the local showing.

## CHARLOTTE

The City of Durham, N.C., announced purchase of the downtown block in which the Criterion is located for use as an off-street parking lot, but the Criterion is expected to continue operating until expiration of its lease, which has three more years to run. Actually, the step may help the house as long as it operates, since the city said it intends to proceed immediately with razing of some of the buildings in the block and to convert the space to parking facilities. This would provide the Criterion with next door parking. . . . Twin Cinema has been selected as the name for a new house which is to be built at the Charlottetown Mall Shopping Center, Charlotte, N.C. The initial building permit for the project calls for the expenditure of \$315,197 for the construction of the building. The building will include two different theatres, one auditorium located at one end seating 1200 persons, and the other, located at the other end, seating 600. Projection rooms, lobby, box offices, and lounges will be in the center of the building. General Drive-In Corporation of Boston will operate the two houses, both of which will be indoor operations.

## CINCINNATI

Motion picture attendance has been very good in first-run houses since the holidays. . . . Drive-in operators are getting ready to greet the first crocus as Film Row reports a number of exhibitors are setting up bookings for early openings. . . . N. G. Shafer, owner of Mid-States Theatres, is recuperating nicely from eye surgery. . . . Phil Chakeres, president, Chakeres Theatres, has returned to his winter home at Miami Beach after a directors' meeting in home office, Springfield, O. . . . Bill Cantor, Chakeres staff, is managing the house at Sydney, O., since manager Sam King has resigned.

## COLUMBUS, O.

Study of obscenity laws and ordinances regulating film exhibition in cities throughout

the country is being conducted by Victor Goodman, newly named chairman of the city film review board. Goodman expects to use results of the study in formulating a proposed amended ordinance designed to strengthen the law under which the 15-member board operates. Goodman said he expects to obtain a screening room from the police department for showing of questionable films. He said that if any films are screened at local theatres, owners would not be asked to pay the costs. . . . Pedestrian tunnel beneath E. State street, within a few steps of the entrances of Loew's Ohio, RKO Grand, and Hartman legitimate theatre, may be constructed as part of the \$4.5 million underground parking garage in the State House yard. It is hoped to begin construction of the 1208-car parking facility by June 1 with completion date set for Nov. 1, 1964. . . . Workmen are completing demolition of the office building portion of Loew's Broad following leveling of the auditorium.

## DALLAS

France Nuyen, one of the stars of the new Columbia motion picture "Diamond Head," will arrive in Dallas on the evening of Jan. 30 from San Antonio and will leave the following afternoon for San Francisco. She will be honor guest at luncheon on Jan. 31 with press, television, and radio representatives. . . . Novelist Adela Rogers St. John was in Dallas on a double mission. She has just published a new book, a biography of her father, Earl Rogers, and titled "The Final Verdict." She autographed copies at a local book store. She is also here in the interest of Metro-Goldwyn-Mayer's "Mutiny on the Bounty," on which she worked in an advisory capacity during the editing of the film. The picture is now playing at the Tower. . . . Alfred N. Sack, general manager, Sack Amusement Enterprises, foreign and art film distributors and operators of the Coronet, left for New York to attend the annual dinner meeting of the International Film Importers and Distributors. . . . The Capri must be expecting the tears to flow in copious streams for the engagement of "A Child Is Waiting," opening Wednesday. Manager Marion Hudgins has promised to furnish boxes of cleansing tissues to the first 500 women attending the opening day performances. . . . James P. Skaggs, 43, manager, Inwood, died at his home in Aubrey. Earlier he had managed the Lakewood and was assistant at the Tower and Esquire. . . . Effie White, member of the United Artists film exchange, was recently married to Ray Duff. . . . Tim Ferguson, owner, Downs Drive-In, is in the Methodist Hospital after major surgery. . . . C. H. "Buck" Weaver and Paul Rice, Paramount film exchange, Oklahoma City, were in Dallas for a sales meeting and trade screening. . . . The Stan-Tex Corp., scheduled to take over the Lone Star 37 theatres on Jan. 16, took over instead on Jan. 23. . . . The Rowley United Theatres partners and managers will hold their managers' meeting in Dallas starting on Feb. 5, the same time the Texas Drive-In Theatre Owners Association is having their 11th annual meeting.

## DES MOINES

Ralph Olson, Universal manager, will be installed as chief barker of Des Moines Variety Tent at ceremonies to be held Feb. 9 at the Standard Club. An inaugural ball will follow. . . . Robert Casteel has closed his Orpheum, North English. . . . The Orpheum, Strawberry Point, Ia., also has closed. . . . The Coed, Fairfield, Ia., has undergone extensive remodeling and redecorating.



# HOUSTON

The River Oaks, it appears, will try to get its "art" image back with the arrival of "Billy Budd." After that, it will offer "A Kind of Loving," then "Divorce — Italian Style." Art Katzen, Interstate Theatres, stated, "I think it's time the River Oaks got back to what made it the River Oaks." . . . It took 24 people working four months to finish the film "Houston . . . Moonshot Metropolis." Some of them worked 20 hours a day. They took 9,720 feet, almost two miles of film. The film was shown on KTRK-TV. Wayne Thomas directed the filming. Script was written by Ann Holmes with Howard Finch as producer. . . . A "shocker" film to alert Houstonians to the problem of juvenile delinquency in this area is ready for release on television stations Feb. 4 to 9.

# JACKSONVILLE

Mrs. Anne Dillon, local WOMPI president, has named all WOMPI members to the group's membership committee in a determined effort to capture the WOMPI 1963 membership prize to be awarded at Dallas next Sept. 15. . . . Fred Kent, local attorney who owns the 23-house Kent Theatres circuit, is one of 16 Florida military, scientific, and business leaders named by Gov. Farris Bryant to a committee which will make recommendations to meet the challenges of the space age in education and to bid more successfully for new science-based industries in Florida to lend stability to the state's economy. The only other local man named to the committee is W. Thomas Rice, president, Atlantic Coast Line Railroad. . . . Douglas Walker, a prominent Co-WOMPI formerly of the local Columbia booking staff, is reported to have joined the management staff of Storey Theatres in Atlanta. . . . John Goldsmith's new Star, Winter Park, is being booked by O. Glenn Gryder of this city. . . . Fred Mathis, Paramount manager here, proved to be the top salesman in a recent fund-raising drive to promote the social activities of both the Motion Picture Charity Club and WOMPI. . . . James Monroe has acquired ownership of the Villa, Winter Haven, from owner James Brown. . . . Jack Rigg, formerly a local independent booker, is reported as a new member of the Lamb Amusement Co. staff in Rome, Ga.

# MEMPHIS

Lt. Com. William Barton Mallory, formerly city manager of Loew's Memphis operations, has been given a letter of commendation and \$200 cash award by the governor of the Panama Canal Zone. The letter, among other things, listed the retired Navy officer's "efficiency as chief of the motion picture section of the Panama Canal Co. and particularly his off-time work which increased the dollar take of many worthwhile local charities." . . . Reports Edwin Howard in "Front Row": "Eric Johnston, president of the Motion Picture Producers Association, declares that the number of theatres in the world rose from 79,000 in 1947 to 154,900 in 1960. Fine, but where are the movies coming from to fill all those screens?" . . . "The Longest Day" opens a reserve-seat run at the Strand on Jan. 31. National Board of Review has named "The Longest Day" as the best movie of 1962. . . . During the first two weeks of "Gypsy" at Plaza, 11 out of 13 nights were sold out. The film is in its fifth week. . . . The Guild and Studio are continuing their once weekly film classic series, with plans for a Shakespeare

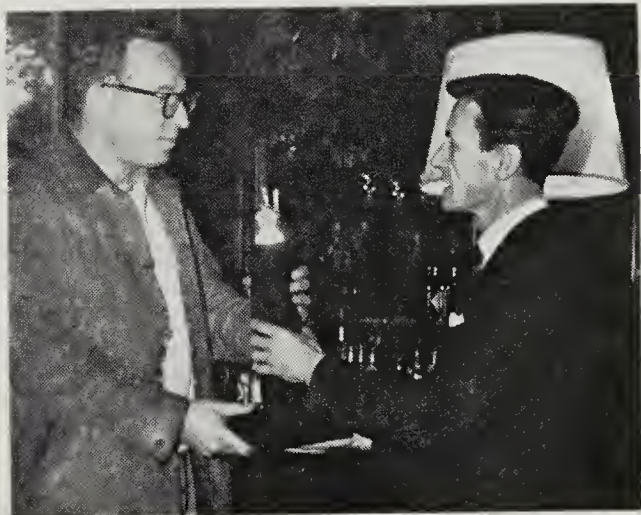


Manny Friedman, Hartford, Conn., resident manager for Lockwood and Gordon Theatres, left, is seen with F. B. Wierk, assistant administrator, American School For The Deaf in that city, at a special student screening of MGM's "The Wonderful World Of The Brothers Grimm" at the L&G Cinerama Theatre.

film festival in the near future. . . . Strand manager Lloyd Bailey, at the suggestion of the Memphis-Shelby County Board of Censors, agreed to exclude children from "The Vampire and the Ballerina." No one under 18 was admitted.

# NEW HAVEN

WHCT-TV (channel 18), home base for RKO General-Zenith Radio's \$10 million subscription tv experiment in Hartford, has closed its Subscription Information Center in the heart of the high-price downtown shopping district; the center, providing free coffee and casual conversation concerning pay-tv's merits, was manned full-time by station personnel. Similar information facilities are available at the WHCT-TV building, two blocks from the Statler Hilton. . . . Stanley Warner has resumed a Thursday night woman's shopping special policy at the first-run Capitol, Willimantic, admitting all women at reduced rate of 50 cents. Downtown Willimantic stores are open to 9 p.m. on Thursdays. . . . Manny Friedman, Lockwood & Gordon resident manager at the Cinerama, Hartford, will move his wife and daughter from Philadelphia in March. Manny has been maintaining bachelor quarters here, flying home on occasional days off. . . . Edward Rollo has resigned as manager, Perakos Theatre Associates' Strand, Thompsonville; replacement will be announced shortly. He had been shifted several months ago from the Southington Drive-In, South-



Production manager and associate producer, Harold Buck, right, recently presented producer-director Carl Foreman with a solid silver model of the symbolic logo of "The Victors," forthcoming Columbia release, at a unit luncheon in the board room at Shepperton Studios, London.

ington. . . . Sperie P. Perakos, Connecticut Drive-In Theatres Association president, is expected to call an early meeting to discuss current state legislative topics. He and his wife, Nikki, attended a reception hosted by F. Curtis Canfield, dean of the Yale School of Drama, following a drama school alumni committee meeting chaired by Fred Coe, the director. Sperie is an alumni committee member. . . . Latest Connecticut film row move has apparently been completed, with Warners, UA, and Columbia now situated at 254 College St., New Haven (Stanley Warner Building), and 20th-Fox, MGM and Paramount continuing at the former film row headquarters, 1890 Dixwell ave., Hamden (on the Hartford-New Haven Parkway). National Screen is now serviced out of New York. Universal is maintaining an off-film row address. Embassy is now represented through Boston. . . . The Perakos Hi-Way and Beverly, Bridgeport first-runs, have completed extensive remodeling with installation of new screens.

# NEW ORLEANS

Martin Theatres' new million dollar super-Cinerama theatre had its grand opening here with MGM's "The Wonderful World Of The Brothers Grimm" with a benefit sponsored by Variety Club Tent 45 for a proposed local children's hospital. Among celebrities present were producer George Pal; and owner E. D. Martin, of Columbus, Ga. . . . Herman B. Gentry, until recently associated with McVicker's Cinerama Theatre, Chicago, has been named managing director of the new theatre. . . . It was happy birthday recently for E. E. Shinn, salesman; and Irma Rogers and Clayton Casbergue, booking staffers at Paramount. . . . Lee Abraham reopened the Trace, Port Gibson, Miss., which had been dark for many years. . . . Hose Hebert, who recently reopened the Basile, La., theatre, was forced to close due to the cold weather. He couldn't keep it properly heated. . . . R. E. Hook shuttered the Harlem, Canton, Miss. . . . Jesse Edwards has taken over the interest of Eric Pittman in the Ritz and Columbia, Hammond, La. . . . Abe Berenson, Tower, is home from Touro Hospital after two months confinement due to an accident.

# PHILADELPHIA

Meyer Adleman, president, New Jersey Messenger Service and founder and principal owner, National Film Service and its Canadian subsidiary, Victoria Shipping, Ltd., will be honored at an Israel Bond testimonial dinner-dance on Feb. 16 in Camden, N.J., it was announced by Dr. Joseph J. Schwartz, national executive vice-president, Israel Bond organization. Governor Richard J. Hughes, of New Jersey, heads a group of public figures who are serving as honorary chairman of the Adleman Tribute Committee. . . . Irving Dreeben, city salesman, is no longer connected with Allied Artists. . . . The New Broadway, Hope and York Streets, closed due to the transit strike. . . . Jack Jaslow, independent distributor, was on the sick list. . . . Condolences to Tom Zaffiro, the Vine Street barber, upon the death of his wife. . . . Franklin Pease, formerly at the New Broadway, is now with Dave Rosen's Mutual Films. . . . The Twain, Mansfield, Pa. and the Victoria, Tamaqua, Pa., are now being serviced by Milgram Buying and Booking Service.



## PORTLAND

Film star Guy Mitchell headed the annual Portland Home Show staged by Harmon-O'Loughlin at the Memorial Coliseum. The show got off to a slow start because of unusually cold weather with less than 9,000 people attending the opening two days.

## ST. LOUIS

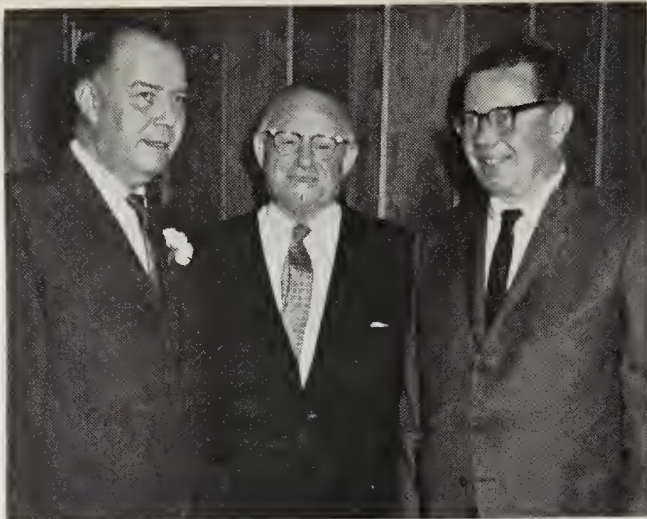
Joe Simpkins, St. Louis Variety Club's recently elected chief barker, presented a check for \$10,000 to the Nursery Foundation of St. Louis. Receiving the check from Simpkins was Mrs. Robert S. Metzger, president of the board of the Nursery Foundation. Others participating were Dr. Evangeline Ward, director of the Foundation; Art Sprung, chairman of the Foundation's building committee; Mrs. Herbert Schiele, first president of the Foundation; John Meinardi, Chris Christian, Joe Ansel, Joe Keegan, Variety Club members. . . . Paul L. Kruger, president, Wehrenberg Circuit, was elected Illustrious Potentate of Moolah Shrine Temple recently. Krueger has been active in the Scottish Rite choir and Shrine Canters for many years. . . . WOMPIs here have decided to send monthly checks to the Mary Ryder Home for the Aged as part of their service projects, it was announced by Dorothy Dressel, president. The checks for the Home will start arriving in January. In other business, the WOMPIs have decided to collect old Christmas cards and ask that anyone having any old cards bring them either to Buena Vista or the 20th-Fox office. . . . In order to raise money for the 1964 national convention of the WOMPIs, which will be held in St. Louis, the local chapter is planning a big raffle during March. The drawing will be held at the April 17 meeting with first prize being a \$500 savings bond; second prize will be a \$150 bond; and third prize a \$50 bond. Tickets will be available from all WOMPIs. The local group has lost one member, Terry Boheim, of Paramount, who resigned. . . . Ralph Hacker, Columbia Pictures, was elected president of St. Louis Lodge 19 of the Colosseum of Motion Picture Salesmen. Tony Beninati, UA was elected vice-president, and Harry Hynes, Jr., Universal, was reelected secretary-treasurer. . . . Dave Arthur, Arthur Enterprises, Inc., and his daughter, Maureen Arthur, were guests on the new Tonight In St. Louis Show last week. . . . Mr. and Mrs. David Forbes, Crocker, Mo., were on the Row recently on their first buying trip of the season. They report that they have completed remodeling and redecorating their concession stand and remodeling the projection booth. . . . Crest Films is handling the distribution for Valiant Films product in St. Louis and Kansas City. . . . Each exchange will have a meeting of COMPO in the near future, but no general meeting is planned.

## SALT LAKE CITY

Seymour Simon, new member of the board, National General Corporation and distinguished Chicago attorney, visited to inspect theatre facilities of the corporation. . . . The

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and Maintenance**



Meyer Adleman, center, is seen with Governor Richard J. Hughes of New Jersey, right, and State Senator Joseph W. Cowgill. The Governor heads a group serving as honorary chairmen of the State Of Israel Tribute Dinner to Adleman on Feb. 16 in Camden, N. J.

Lyric tied-in with the Kellogg Company offering free show to youngsters bringing a box top or "reasonable facsimile" to see "The Three Worlds Of Gulliver." . . . "Papa's Delicate Condition" was sneaked at the Uptown recently.

## SAN ANTONIO

A number of theatres in the downtown area have announced special admission prices for local military personnel. These include the Aztec, Majestic, and suburban Broadway, all Interstate Theatres, 65 cents, and the Texas, Cinema Arts operated, 50 cents. . . . France Nuyen, one of the stars of the new Columbia motion picture "Diamond Head," has scheduled a visit to Texas on a promotional tour in behalf of the film. She will visit San Antonio and Dallas. . . . "To Catch a Thief." This was the theme of a downtown San Antonio drama in which two theatre managers played leading roles in the capture of a pair of jewelry thieves. Heroes of the thriller were George Kaczmer, Josephine, and Robert Kollen, Texas, both Cinema Arts Theatres. The thief suspects are in jail. The managers were driving along Houston Street about 1 a.m. when they spotted the thieves breaking out a show window at the jewelry store near the Texas. The amateur detectives tailed the pair. In the 400 block of College,

the suspects got into a cab, but before they could drive away, Kaczmer and Kollen halted the cab, and asked the driver to call police. The theatre managers held the suspects until patrolmen arrived. Police said four trays, containing rings valued at more than \$1,000 were recovered. . . . Concept Productions have announced that they will shoot "Ten in Texas," in color at Bracketville, Tex. Maurice Krowitz will produce with Edward G. Bockser as co-producer. . . . Kenneth A. Yonge has been installed as president of Local 153 at El Paso, Tex. Other officers include Charles Ellis, vice-president; Charles W. Moore, secretary-treasurer; Al O. Yonge, business agent for the projectionists; and Gordon R. Jones, Sr., business representative for the stage hands. Local 153 is a mixed organization and last November observed its 54th anniversary. . . . Soon after opening his Rietta Drive-In at Henrietta, Tex., several years ago, an opposition drive-in was opened on the other side of town, but this one didn't do well; Claude Thorp bought the property. Now Thorp is constructing a building on the drive-in land for a garage and used car lot. Thorp has the Rietta and Dorothy, an indoor house in Henrietta, the Gem in Ryan, the Empress in Waurika, and a theatre in Burkburnett. Several months ago he bought the controlling interest in the Headly State Bank at Headly, Tex., and now is the president.

## SEATTLE

Celia Blatt, former booker at 20th-Fox, is new managing the Benton, Kennewick, for Mid-State. . . . Bob Parnell, Favorite Films branch manager, returned from a business trip to Portland. . . . Joe Rosenfield, Post and Spokane drive-ins, was in from eastern Washington. . . . Miriam Kinsey, Lathrop Circuit, retired as booker and buyer as of the first of the year. . . . Scandinavian films other than Ingmar Bergman will be shown in the University of Washington's Winter Film Series, which started Jan. 15 and will run each Tuesday through March 12. Performances take place at 3:30 and 8:00 p.m. in the U.W. Health Sciences Auditorium, and admission is by series ticket only. . . . Mr. and Mrs. Jim Bonholzer, United Theatres branch manager, are in Los Angeles on a combination business and pleasure trip.



The Fox, Philadelphia, erected this dignified, attention-getting, full-color lobby display on Columbia's "Diamond Head," a coming attraction.



# SERVICESECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JANUARY 30, 1963 SECTION TWO  
VOL. 69, NO. 5

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinemascope	DS—Dyaliscope	PV—Panavision	TE—Technirama
CS—CinemaScope	EC—Eastman Color	RE—Reissue	TS—Totalscope
DC—DeLuxe Color	MC—MetroColor	TC—Technicolor	VV—VistaVision
			C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmidt, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6208 BILLY BUDD—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6204 CONVICTS 4 (See "REPRIEVE")
- 6211 FRIGHTENED CITY, THE—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6204 HANDS OF A STRANGER—MD-76m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 HITLER—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 REPRIEVE (CONVICTS 4)—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

### COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England

DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

### COMING

BLACK ZOO—(PV; EC)—Michael Cough, Virginia Grey

GUNFIGHTERS, THE—(CS; C)—David Janssen

55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven

TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 709 MARCO POLO—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 PANIC IN YEAR ZERO—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 PREMATURE BURIAL—MD-82m.—(PV; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

### TO BE REVIEWED

BATTLE BEYOND THE SUN—(Vitascope, C)—Ed Perry—Filmgroup

BEACH PARTY—(PV, C)—Frankie Avalon

BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith

CALIFORNIANS, THE—Jock Mahoney, Faith Domergue

DEMENTIA—William Campbell, Luana Anders—Filmgroup

HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland

INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray

MASQUE OF THE RED DEATH—(PV; C)—Vincent Price

MIND BENDERS, THE—Dirk Bogarde

NIGHT TIDE—Dennis Hopper—Filmgroup

OPERATION BIKINI—(PV; Color)—Tab Hunter, Frankie Avalon

PIT, THE—Dirk Bogarde, Mary Ure

SAMPSON AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott

SCHIZO—Leticia Roman, John Saxon

TERROR, THE—(Vitascope; C)—Boris Karloff

YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A		
Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
All Fall Down	A3	MGM
All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
America, America		WB
Antigone	A2	For.
Arturo's Island	B	MGM
Assignment Outer Space		A-1
Atlong		MGM

## PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-1
Beach Party		A-1
Bear, The		Emb.
Beauty And The Beast	A1	UA
Becket		Par.
Bell' Antonio	C	Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The		U-1
Black Gold		WB
Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
Brass Bottle, The		U
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-1
Bye, Bye Birdie		Col.

## C

Cabinet Of Caligari	B	Fox
Cairo		MGM
Californians, The		A-1
Call Me Bwana		UA
Candide	B	For.
Candy Web, The		Col.
Cape Fear	A3	U-1
Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Caretakers, The		UA
Cash On Demand	A1	Col.
Castillians, The		WB
Cattle King		MGM
Ceremony, The		UA
Chalk Garden, The		U-1
Chapman Report, The	B	WB
Charade		U-1
Child Is Waiting, A		UA
Cleo From 5 to 7	SP.	For.
Cleopatra		Fox
Clown And The Kid, The	A1	UA
Come Blow Your Horn		PAR.
Come Fly With Me		MGM
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
Confessions Of An Opium Eater	B	AA
Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
Convicts 4 (See "Reprieve")		
Cool Mikado, The		UA
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Counterfeiters Of Paris	A3	MGM
Court Martial	A2	UA
Courtship Of Eddie's Father, The		MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB

## D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
Dark Purpose		U
David And Lisa		Misc.
Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-1
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	Par.
Dementia (Filmgroup)		A-1
Devi	A2	For.
Devil's Wanton, The		Emb.
Diamond Head	B	Col.
Diary Of A Madman		UA
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Doctor In Love	B	For.
Dr. No	B	UA
Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
Drums Of Africa		MGM
During One Night (Night of Passion)	C	For.

## E

Electra		For.
End Of Desire		For.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Experiment In Terror	A2	Col.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs  
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue  
 SON OF FLUBBER—C-100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

## TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer  
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGeehan, Susan Hampshire

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

628 ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama  
 713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy  
 621 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half  
 706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy  
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal  
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement  
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama  
 625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention  
 620 HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made  
 703 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential  
 627 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English  
 701 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles  
 710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half  
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English  
 708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer  
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles  
 617 THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapstick  
 704 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer  
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer  
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made  
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
 629 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program  
 702 ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 Feb. MANIAC—Kerwin Mathews, Nadia Gray  
 Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 Mar. MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams

## COMING

BYE, BYE BIRDIE—(PV; EC)—Dick Van Dyke, Janet Leigh  
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 FURY OF THE PAGANS—(C)—Edmund Purdom  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English  
 PLAY IT COOLER—Anthony Newley, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

## EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles  
 BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC)—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 NIGHT IS MY FUTURE—D-87m.—Mal Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English



**SEVEN CAPITAL SINS**—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**SKY ABOVE—THE MUD BELOW, THE**—DOC—90m.—(Agiacolor)—Written and directed by Pierre-Dominique Caisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
**STRANGERS IN THE CITY**—D—83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

## COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 Mar. **FACE IN THE RAIN**—Rory Calhoun, Maria Barti  
 Feb. **MADAME**—(TE 70; TC)—Sophia Loren, Robert Hessein—Italian  
 Mar. **LOVE AT TWENTY**—All Star Cast  
**YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 **ALL FALL DOWN**—D—111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel  
**ARTURO'S ISLAND**—D—90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 218 **BOYS' NIGHT OUT**—C—115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
 214 **DAMON AND PYTHIAS**—D—99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 311 **ESCAPE FROM EAST BERLIN**—MD—94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D—153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France  
**GREAT CARUSO, THE**—DMU—109m.—(TC)—Mario Lanza, Ann Blyth—5013 (1-23-63)—High rating—Reissue  
**HOOK, THE**—D—98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
 213 **HORIZONTAL LIEUTENANT, THE**—C—90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy  
**HOW THE WEST WAS WON**—D—155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 301 **I THANK A FOOL**—D—100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 312 **KILL OR CURE**—C—88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 217 **LOLITA**—D—152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs  
 208 **MURDER SHE SAID**—CD—87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made  
 365 **MUTINY ON THE BOUNTY**—D—179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 **PASSWORD IS COURAGE**—CD—116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 **PERIOD OF ADJUSTMENT**—C—112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 216 **RIDE THE HIGH COUNTRY**—W—94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
**SHOW BOAT**—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating—Reissue  
 212 **SWEET BIRD OF YOUTH**—D—120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play  
 304 **SWORDSMAN OF SIENA**—MD—92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 223 **TARTARS THE**—MD—83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made  
 222 **TARZAN GOES TO INDIA**—MD—86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 314 **TRIAL AND ERROR**—CD—99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 **TWO WEEKS IN ANOTHER TOWN**—D—107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 **VERY PRIVATE AFFAIR, A**—D—94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
**WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN—129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 210 **WORLD IN MY POCKET**—MD—93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

### COMING FEATURES IN ORDER OF RELEASE

Dec. **COUNTERFEITERS OF PARIS**—Jean Gabin  
 Jan. **CAIRO**—George Sanders, Richard Johnson  
 Feb. **DIME WITH A HALO**—Barbara Luna, El Fostorito  
 Mar. **COURTSHIP OF EDDIE'S FATHER, THE**—(CS; MC)—Glenn Ford, Shirley Jones  
 Mar. **FOLLOW THE BOYS**—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn  
 Mar. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth

## COMING

**ATTONG**—Rory Calhoun, William Bendix  
**CAPTAIN SINDBAD**—(C)—Guy Williams, Heidi Bruehl  
**CATTLE KING**—(EC)—Robert Taylor, Joan Caulfield  
**COME FLY WITH ME**—(CS; C)—Dolores Hart, Hugh O'Brian  
**DRUMS OF AFRICA**—(PV; MC)—Frankie Avalon, Mariette Hartley  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta  
**HAUNTING, THE**—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
**IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch  
**IT HAPPENED AT THE WORLD'S FAIR**—(PV; MC)—Elvis Presley, Joan O'Brien  
**LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale  
**MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan  
**MONKEY IN WINTER**—Jean Gabin  
**MOON WALK**—(PV; C)—Shirley Jones, Gig Young, Red Buttons  
**MURDER AT THE GALLOP**—Margaret Rutherford, Robert Morley  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley  
**SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain  
**TAMAHINE**—(EC)—Nancy Kwan, Dennis Price  
**RIFI IN TOKYO**—Karl Boehm  
**TODAY WE LIVE**—Simone Signoret, Stuart Whitman  
**TWO ARE GUILTY**—Anthony Perkins, Jean Claude Brilajoy  
**VERY IMPORTANT PERSONS**—(PV; EC)—Elizabeth Taylor, Richard Burton  
**VICE AND VIRTUE**—Catherine Danevue, Annie Girardot, Robert Hassein  
**VILLAGE OF DAUGHTERS**—Eric Sykes, Gregoire Aslan  
**V.I.P.'s**—(PV; EC)—Elizabeth Taylor, Richard Burton—English

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6112 **BRUSHFIRE**—MD—80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer  
 6113 **COUNTERFEIT TRAITOR, THE**—MD—140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad  
 6119 **DELICATE DELINQUENT, THE**—C—101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 6115 **ESCAPE FROM ZAHRAIN**—D—93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn  
 6106 **ERRAND BOY, THE**—C—92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry  
 6208 **FANCY PANTS**—C—92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6111 **FOREVER MY LOVE**—D—147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English  
 6205 **GIRLS, GIRLS, GIRLS**—CMU—106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 **GIRL NAMED TAMIKO, A**—D—110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 6117 **HATARI**—AD—158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
 6116 **HELL IS FOR HEROES**—D—90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war  
 6108 **HEY, LET'S TWIST**—MU—80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential

## F

• **Face In The Rain** \_\_\_\_\_ Emb.  
 • **Fancy Pants**—RE \_\_\_\_\_ A1 Par.  
 • **Far Country, The**—RE \_\_\_\_\_ A1 U-I  
 • **55 Days At Peking** \_\_\_\_\_ AA  
 • **Firebrand** \_\_\_\_\_ B Fox  
 • **First Spaceship On Venus** \_\_\_\_\_ For.  
 • **Five Finger Exercise** \_\_\_\_\_ A2 Col.  
 • **Five Miles To Midnight** \_\_\_\_\_ UA  
 • **Five Weeks In A Balloon** \_\_\_\_\_ A1 Fox  
 • **Flame In The Streets** \_\_\_\_\_ A2 For.  
 • **Flight From Ashiya** \_\_\_\_\_ UA  
 • **Follow That Dream** \_\_\_\_\_ A1 UA  
 • **Follow The Boys** \_\_\_\_\_ MGM  
 • **Force Of Impulse** \_\_\_\_\_ B Misc.  
 • **Forever My Love** \_\_\_\_\_ A1 Par.  
 • **For Love Or Money** \_\_\_\_\_ U-I  
 • **40 Pounds Of Trouble** \_\_\_\_\_ A2 U-I  
 • **Four Horsemen Of The Apocalypse** \_\_\_\_\_ A3 MGM  
 • **Freud** \_\_\_\_\_ Sp. U-I  
 • **Frightened City, The** \_\_\_\_\_ B AA  
 • **Fury Of The Pagans** \_\_\_\_\_ Col.

## G

• **Gathering Of Eagles, A** \_\_\_\_\_ U-I  
 • **Gay Purr-EE** \_\_\_\_\_ A1 WB  
 • **Geronimo** \_\_\_\_\_ A2 UA  
 • **Gigot** \_\_\_\_\_ A1 Fox  
 • **Gina** \_\_\_\_\_ For.  
 • **Girl Chasers, The** \_\_\_\_\_ For.  
 • **Girl Named Tamiko, A** \_\_\_\_\_ B Par.  
 • **Girl With The Golden Eyes, The** \_\_\_\_\_ C For.  
 • **Girls, Girls, Girls** \_\_\_\_\_ A2 Par.  
 • **Gold For The Caesars** \_\_\_\_\_ MGM  
 • **Golden Arrow, The** \_\_\_\_\_ MGM  
 • **Great Caruso, The**—RE \_\_\_\_\_ MGM  
 • **Great Chase, The** \_\_\_\_\_ Misc.  
 • **Great Escape, The** \_\_\_\_\_ UA  
 • **Great Van Robbery, The** \_\_\_\_\_ UA  
 • **Greatest Story Ever Told, The** \_\_\_\_\_ UA  
 • **Gunfighters, The** \_\_\_\_\_ AA  
 • **Guns Of The Black Witch** \_\_\_\_\_ B A-I  
 • **Guns Of Darkness** \_\_\_\_\_ A2 WB  
 • **Gypsy** \_\_\_\_\_ B WB

## H

• **Hand Of Death** \_\_\_\_\_ A2 Fox  
 • **Hands Of A Stranger** \_\_\_\_\_ A2 AA  
 • **Hatari** \_\_\_\_\_ A1 Par.  
 • **Haunted Village, The** \_\_\_\_\_ A-1  
 • **Haunting, The** \_\_\_\_\_ MGM  
 • **Have Figure, Will Travel** \_\_\_\_\_ Misc.  
 • **Hell Is For Heroes** \_\_\_\_\_ A2 Par.  
 • **Hellions** \_\_\_\_\_ A2 Col.  
 • **Hemingway's Adventures Of A Young Man** \_\_\_\_\_ A3 Fox  
 • **Here's Las Vegas** \_\_\_\_\_ UA  
 • **Hero's Island** \_\_\_\_\_ A1 UA  
 • **Hey, Let's Twist** \_\_\_\_\_ A1 Par.  
 • **Hitler** \_\_\_\_\_ A3 AA  
 • **Hook, The** \_\_\_\_\_ MGM  
 • **Horizontal Lieutenant, The** \_\_\_\_\_ A2 MGM  
 • **Horror Chamber Of Dr. Faustus, The** \_\_\_\_\_ A3 For.  
 • **Horror Hotel** \_\_\_\_\_ For.  
 • **Horse Without A Head, The** \_\_\_\_\_ BV  
 • **House Of Women** \_\_\_\_\_ B WB  
 • **How The West Was Won** \_\_\_\_\_ MGM  
 • **Hud** \_\_\_\_\_ Par.  
 • **Hunza, The Himalayan Shangri-La** \_\_\_\_\_ Misc.

## I

• **If A Man Answers** \_\_\_\_\_ A3 U-I  
 • **I Spit On Your Grave** \_\_\_\_\_ For.  
 • **I Thank A Fool** \_\_\_\_\_ A3 MGM  
 • **Il Grido** \_\_\_\_\_ For.  
 • **I Love, You Love** \_\_\_\_\_ C Col.  
 • **Immoral West, The** \_\_\_\_\_ Misc.  
 • **Important Man, The** \_\_\_\_\_ SP. For.  
 • **In Search Of The Castaways** \_\_\_\_\_ A1 BV  
 • **In The French Style** \_\_\_\_\_ Col.  
 • **Incident In An Alley** \_\_\_\_\_ A2 U-A  
 • **In The Cool Of The Day** \_\_\_\_\_ MGM  
 • **I Like Money** \_\_\_\_\_ A3 Fox  
 • **Incredible Mr. Limpet, The** \_\_\_\_\_ WB  
 • **Information Received** \_\_\_\_\_ A3 U-I  
 • **Intruder, The** \_\_\_\_\_ SP. Misc.  
 • **Invasion Of The Star Creatures** \_\_\_\_\_ A1 A-I  
 • **Intens, The** \_\_\_\_\_ A3 Col.  
 • **Irma La Douce** \_\_\_\_\_ UA  
 • **Iron Collar, The** \_\_\_\_\_ U-I  
 • **Iron Maiden, The** \_\_\_\_\_ Col.  
 • **Island Of Love** \_\_\_\_\_ WB  
 • **Island, The** \_\_\_\_\_ A1 For.  
 • **It Happened At The World's Fair** \_\_\_\_\_ MGM  
 • **It Happened In Athens** \_\_\_\_\_ B Fox  
 • **It Takes A Thief** \_\_\_\_\_ For.  
 • **It's A Mad, Mad, Mad, Mad World** \_\_\_\_\_ UA  
 • **It's Only Money** \_\_\_\_\_ A1 Par.



## J

Jack The Giant Killer	A1	UA
Jacktown		Misc.
Jason And The Golden Fleece		Col.
Jessica	B	UA
Joseph And His Brethren	A1	For.
Johnny Cool		UA
Jules And Jim	C	For.
Jumbo	A1	MGM

## K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill Or Cure	A1	MGM
Kind Of Loving, A	B	For.
King And I, The—RE	A1	Fox
Kiss Of The Vampire		U

## L

L-Shaped Room, The		Col.
Lad: A Dog	A1	WB
Lady And The Tramp—RE	A1	BV
Lady For A Knight		UA
Lancelot And Guinevere		U-I
Last Of The Vikings, The		For.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Legend Of Lobo, The	A1	BV
Legionnaire, The		MGM
Leopard, The		Fox
Lilies Of The Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
List Of Adrian Messenger, The		U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-I
Long Absence, The		For.
Long Day's Journey Into Night	SP.	EMB
Lonely Stage, The		UA
Longest Day, The	A1	Fox
Love At Twenty		EMB
Love Is A Ball		UA
Love With The Proper Stranger		Par.
Loves Of Salammbô	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

## M

Madame	B	Emb.
Madison Avenue	A2	Fox
Magic Sword	A2	UA
Magic Voyage Of Sinbad, The		For.
Magnificent Tramp, The		For.
Main Attraction, The		MGM
Malaga	A3	WB
Manchurian Candidate, The	A3	UA
Man From The Diners' Club		Col.
Man Who Shot Liberty Valance, The	A2	Par.
Maniac		Col.
Man's Favorite Sport		U-I
Manster, The		For.
Marco Polo	A1	AI
Marizinia		For.
Masque Of The Red Death		AI
Matter Of Who, A	A2	For.
Maxime	B	For.
McLintock		UA
Merlin Jones		BV
Mermaids Of Tiburon		Misc.
Merrill's Maudsers	A1	WB
Mighty Ursus	A2	UA
Mind Benders, The		A-I
Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
Money, Money, Money	A3	For.
Mr. Hobbs Takes A Vacation	A1	Fox
Mongols, The	B	For.
Monkey In Winter		MGM
Moon Pilot	A1	BV
Moon Walk		MGM
Mothra	A1	Col.
Mound Builders, The		UA
Mouse On The Moon		UA
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
Murder At The Gallop		MGM
Music Man, The	A1	WB
Murder, She Said	A1	MGM
Muriel		UA
Mutiny On The Bounty	A2	MGM
My Fair Lady		WB
My Geisha	A2	Par.
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

## N

Nearly A Nasty Accident	A1	U-I
Never Let Go		For.
New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future		Emb.

6206	IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4 999 (11-21-62)—Funny Jerry Lewis entry
6114	MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118	MY GEISHA—CD-120m.—(TE; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201	REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204	ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
6110	SIEGE OF SYRACUSE—MD-97m.—(EC; DS)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6109	TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6203	WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211	WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207	WHO'S GOT THE ACTION—C-93m.—(PV; C)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209	WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

## COMING FEATURES IN ORDER OF RELEASE

Mar.	PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
Apr.	MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen

## COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(TC)—Richard Burton, Peter O'Toole
COME BLOW YOUR HORN—(PV; C)—Frank Sinatra, Molly Picon
DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
WIVES AND LOVERS—TC—Janet Leigh, Van Johnson
HUD—(PV)—Paul Newman, Melvyn Douglas
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn

## 20TH CENTURY-FOX

## DISTRIBUTED DURING THE PAST 12 MONTHS

AIR PATROL—MD—70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy
208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

## COMING FEATURES IN ORDER OF RELEASE

HAND OF DEATH—(CS)—John Agar, Paula Raymond
WORLD OF MARILYN MONROE THE—Documentary
DAY MARS INVADERS EARTH, THE—Kent Taylor, Marie Windsor
Mar. NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
Mar. THIRTY YEARS OF FUN—Robert Youngson Compilation

## COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden
LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

## UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
	CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
6212	DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202	DEAD TO THE WORLD—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6216	FOLLOW THAT DREAM—CMU-110m.—(PV; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221	GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
	GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Callard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229	HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
6218	INCIDENT IN AN ALLEY—D-83m.—Chris Wariel, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6219	JESSICA—CD-112m.—(PV; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch



- 6214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
- 6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6225 **MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- 6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
- 6213 **SERGEANTS 3**—CD-112m.—(PV; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-102m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxton, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

### COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Dec. **AMAZONS OF ROME**—(EC)—Louis Jourdan, Sylvia Syms
- Jan. **TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- Feb. **FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak
- March **LOVE IS A BALL**—Glenn Ford, Hope Lange, Charles Boyer

### COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CEREMONY, THE**—Laurence Harvey, Sarah Mills
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DIARY OF A MADMAN, THE**—(C)—Vincent Price, Nancy Kovack—Admiral
- DR. NO**—Sean Connery, Jack Lord—Eon
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- GREAT ESCAPE, THE**—(PV; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Eliyabeth Montgomery—Chrislaw
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE**—Sidney Poitier, Lilia Skala—Rainbow
- LONELY STAGE, THE**—(C)—Judy Garland, Dirk Bogarde
- McLINTOCK!**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUND BUILDERS, THE**—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- MOUSE ON THE MOON**—(EC)—Andy Williams, Peter Sellers, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—(Super-TR 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- SUMMER HOURS**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOM JONES**—(C)—Albert Finney, Susannah York—England
- TWICE TOLD TALES**—Vincent Price, Mari Blanchard—Admiral

## UNIVERSAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
- 6210 **DAY THE EARTH CAUGHT FIRE, THE**—(DS)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
- 6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE**—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- 6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

### COMING FEATURES IN ORDER OF RELEASE

- April **BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy

### COMING

- BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden
- CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr
- CHARADE**—(PV; C)—Cary Grant, Audrey Hepburn
- DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi
- FOR LOVE OR MONEY**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- KISS OF THE VAMPIRE, THE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; PV)—Cornel Wilde, Jean Wallace

- Night Of Evil \_\_\_\_\_ B Misc.
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Firmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Exit \_\_\_\_\_ B For.
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ Emb.
- Notorious Landlady \_\_\_\_\_ A3 Col.
- Nude Odyssey \_\_\_\_\_ C For.
- Natty Professor, The \_\_\_\_\_ Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

### O

- Old Dark House, The \_\_\_\_\_ Col.
- Operation Bikini \_\_\_\_\_ A-1
- Operation Snatch \_\_\_\_\_ For.

### P

- Palm Springs Week-End \_\_\_\_\_ WB
- Panic Button \_\_\_\_\_ WB
- Panic In Year Zero \_\_\_\_\_ A3 A-1
- Paradise Alley \_\_\_\_\_ Misc.
- Paranoiac \_\_\_\_\_ U-I
- Papa's Delicate Condition \_\_\_\_\_ Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Paridiso \_\_\_\_\_ For.
- Passion Of Slow Fire, The \_\_\_\_\_ B For.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Period Of Adjustment \_\_\_\_\_ A3 MCM
- Phaedra \_\_\_\_\_ C For.
- Phantom Of The Opera \_\_\_\_\_ A1 U-I
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pigeon That Took Rome, The \_\_\_\_\_ A3 Par.
- Pink Panther \_\_\_\_\_ UA
- Pinocchio—RE \_\_\_\_\_ A1 BV
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Pit, The \_\_\_\_\_ A-1
- Playgirl After Dark \_\_\_\_\_ For.
- Play It Cooler \_\_\_\_\_ Col.
- Playtime \_\_\_\_\_ For.
- Poor White Trash \_\_\_\_\_ B Misc.
- Postman's Knock \_\_\_\_\_ MCM
- Premature Burial \_\_\_\_\_ A2 A-1
- Pressure Point \_\_\_\_\_ SP. UA
- Prisoner Of The Iron Mask \_\_\_\_\_ A1 A-1
- PT 109 \_\_\_\_\_ WB
- Proper Time, The \_\_\_\_\_ UA
- Psychosimo \_\_\_\_\_ For.
- Purple Hills, The \_\_\_\_\_ A1 Fox

### Q

- Quare Fellow, The \_\_\_\_\_ For.
- Queen's Guard, The \_\_\_\_\_ Fox
- Queen Of The Pirates \_\_\_\_\_ A1 Col.

### R

- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A-1
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner \_\_\_\_\_
- Reluctant Saint, The \_\_\_\_\_ A1 For.
- Reptilicus \_\_\_\_\_ A-1
- Reprieve (Convicts 4) \_\_\_\_\_ A2 AA
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Ride The High Country \_\_\_\_\_ A3 MCM
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Rififi In Tokyo \_\_\_\_\_ MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Road To Hong Kong, The \_\_\_\_\_ A1 UA
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Rome Adventure \_\_\_\_\_ A3 WB
- Running Man, The \_\_\_\_\_ Col.

### S

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Safe At Home \_\_\_\_\_ A1 Col.
- Saintly Sinners \_\_\_\_\_ A1 UA
- Samar \_\_\_\_\_ A2 WB
- Sampson And The Seven Miracles \_\_\_\_\_
- Of The World \_\_\_\_\_ A2 A-1
- Saskatchewan—RE \_\_\_\_\_ A2 U-I
- Satan Never Sleeps \_\_\_\_\_ A3 Fox
- Satan In High Heels \_\_\_\_\_ Misc.
- Savage Sam \_\_\_\_\_ BV
- Savage Guns \_\_\_\_\_ A2 MCM
- Sayonara—RE \_\_\_\_\_ A2 WB



Scanty Panties		Misc.
Scarface Mob, The		Misc.
Schizo		A-1
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
Senilita		Col.
Seven Capital Sins	C	Emb.
Sergeants 3	A1	UA
Seven Seas To Calais		MGM
Shoot The Piano Player	B	For.
Show Boat—RE		MGM
Showdown		U
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
Son Of Flubber		BV
Son Of Sansom		For.
Spencer's Mountain		WB
Spiral Road, The	A2	U-I
Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
State Fair	A2	Fox
Strangers In The City	SP.	Emb.
Story Of The Count Of Monte Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
Stripper, The		Fox
Summer Magic		BV
Summer Hours		UA
Summerskin	B	For.
Sundays and Cybele		For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swindle, The		For.
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsmen Of Sienna	A1	MGM

<b>T</b>		
Tales Of Paris	C	For.
Tamahine		MGM
Tales Of Terror	A2	A1
Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Temptation		For.
Ten Girls Ago		U-I
Term Of Trial	A3	WB
Terror, The		A1
That Touch Of Mink	B	U-I
These Are The Damned		Col.
13 West Street	A2	Col.
Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
Third Of A Man	A2	UA
Thrill Of It All, The		U-I
Thirty Years Of Fun	A1	Fox
Time Bomb	A2	AA
Today We Live		MGM
To Kill A Mocking Bird	A2	U-I
Tom Jones		UA
Too Late Blues	B	Par.
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
Toys In The Attic		UA
Trapeze—Reissue	B	UA
Travels Of Marco Polo		AA
Trial And Error	A3	MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
Twice Told Tales		UA
Twist All Night	A2	A-1
Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

<b>U</b>		
Ugly American, The		U-I
Underwater City, The	A1	Col.

<b>V</b>		
Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Veran, The Unbelievable		For.
Very Important Persons		MGM
Very Private Affair, A	B	MGM
Vice And Virtue		MGM
Victors, The		Col.
Vikings, The—Reissue	A3	UA
Village Of Daughters		MGM
V.I.P.'s		MGM
Viridiana	C	For.

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter  
MAN'S FAVORITE SPORT—(C)—Paula Prentiss, Rock Hudson  
PARANOIAC—(C)—Janette Scott, Oliver Reed—English  
SHOWDOWN—Audie Murphy, Kathleen Crowley  
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda  
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton  
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner  
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

## WARNER BROS.

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns  
160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest  
256 DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol  
163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program  
253 GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
254 GYPSY—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical  
169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade  
161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain  
165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines  
168 MUSIC MAN, THE—MU-151m.—(TE; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem  
162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers  
164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines  
915 SAYONARA—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue  
167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad  
255 TERM OF TRIAL—D-113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama  
WORLD BY NIGHT NO. 2—COMP.-118m.—(TE; TC)—Produced by Francesco Mazzel—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

## COMING FEATURES IN ORDER OF RELEASE

April CRITICS CHOICE—(TC; PV)—Bob Hope, Lucille Ball

## COMING

AMERICA AMERICA—Stathis Giallelis  
BLACK GOLD—Philip Carey, Diane McBain  
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
ISLAND OF LOVE—(PV; TC)—Robert Preston, Georgia Moll  
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
MY FAIR LADY—Rex Harrison, Audrey Hepburn  
PALM SPRINGS WEEK-END—Troy Donahue  
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
PT 109—(PV; TC)—Cliff Robertson  
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
SPENCER'S MOUNTAIN—(PV; TC)—Henry Fonda, Maureen O'Hara  
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.  
BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton  
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera  
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.  
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental  
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton  
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental  
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare  
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Suli-strowski—Int. Film Ent.  
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica  
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discrim-inating audiences—Pathe America  
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products  
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier  
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare  
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup  
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.  
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton  
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.  
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton  
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.  
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films  
SCANTY PANTIES—BUR.-72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin  
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari  
SEDUCTERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner  
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin  
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier  
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.  
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.

## FOREIGN

## DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis  
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel  
CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema



CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union

CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare

CONFESS DR. CORDA—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French; English titles—Continental

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Taní, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

GINA—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—French; dubbed in English—Lopert

HORROR HOTEL—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Merquend, Antonella Lualdi—4987 (10-10-62)—Mlscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IL GRIDO—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

IMPORTANT MAN, THE—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

JOSEPH AND HIS BRETHREN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

JULES AND JIM—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LAST OF THE VIKINGS—MD-102m.—(EC; DS)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LOVERS OF TERUEL, THE—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

MAGIC VOYAGE OF SINBAD, THE—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NEVER LET GO—MD-90m.—Richard Todd, Peters Sellers, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PARADISIO—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nudie novelty—European—Fanfare

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PSYCOSSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Monique Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing Import—Irish—Astor

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

SIEGE OF HELL STREET, THE—MD-93m.—(DS)—Donald Sinden, Nichole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

SON OF SAMSON—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

SUNDAYS AND CYBELE—D-110m.—Hardy Kruger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import—French; English titles—Davis-Royal

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Guletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

SWORD AND THE DRAGON, THE—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining Import—English—Continental

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eliino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

## W

Walk On The Wild Side	SP.	Col.
• Wall Of Noise		WB
Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The	B	Col.
Warriors Five	A3	A-I
• Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
Who's Got The Action	A3	Par.
Wild Westerners, The	A1	Col.
• Wives And Lovers		Par.
Woman Hunt	A2	Fox
• Woman Warriors, The		UA
Wonderful To Be Young		Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM
World By Night No. 2		WB
World In My Pocket	A2	MGM
• World of Marilyn Monroe, The		Fox

## Y

• Yellow Canary, The		Fox
Yojimbo	A3	For.
• Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
• Young Racers, The		A-I

## Z

Zotzi	A1	Col.
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# The Shorts Parade

1961--62; 1962-63 Seasons

## Buena Vista

### WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

### SINGLE REEL CARTOONS (TECHNICOLOR)

- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

### TWO REEL CARTOON SPECIALS (TECHNICOLOR)

- 097 Coliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 122 Donald and The Wheel
- 139 A Symposium On Popular Songs

### THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

### FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

## Columbia

### COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler

### LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ransom
- 7704 (Dec.) Bunnies Abundant

### MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo

### COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog

### CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4

### TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters

### COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)

### ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)

### SERIALS (REISSUE)

- 7120 (Oct.) The Batman

## Metro-Goldwin-Mayer

### TOM AND JERRY CARTOONS (METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow
- W-364 (Jan.) High Steaks
- W-365 (Mar.) Mouse Into Space
- W-366 (Apr.) Landing Stripling
- W-367 (June) Calypso Cat

### NEW TOM AND JERRY CARTOONS (METROCOLOR)

- C-6431 Dickie Moe
- C-6432 Cartoon Kit
- C-6433 Tall In The Trap
- C-6434 Sorry Safari
- C-6435 Buddies Thicker Than Water
- C-6436 Carmen Get It

### GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

- W-6461 Puss Gets The Boot
- W-6462 Fraidy Cat
- W-6463 Dog Trouble
- W-6464 Bowling Alley Cat
- W-6465 Fine Feathered Friend
- W-6466 Sufferin' Cat
- W-6467 Lonesome Mouse
- W-6468 Mouse Comes To Dinner
- W-6469 Baby Puss
- W-6470 Zoot Cat
- W-6471 Million Dollar Cat
- W-6472 Puttin' On The Dog

## Paramount

### SPORTS IN ACTION (COLOR)

- Ten Pin Tour
- D21-1 Symphony In Motion
- D21-2 Bow Jest
- D21-3 Fun In The Sun
- D21-4 Mighty Mites
- D21-5 On The Wing
- D21-6 International Jumpers

### TRAVELRAMAS (COLOR)

- T21-1 Derby Daze
- T21-2 Wintertime In Melbourne

### NOVELTOONS (COLOR)

- P21-1 Munro
- P21-2 Turtle Scoop
- P21-3 Kozmo Goes To School
- P21-4 Perry Popgun
- P21-5 Without Time or Reason
- P21-6 Good and Guilty
- P21-7 T.V. or Not T.V.

### MODERN MADCAPS (COLOR)

- M21-1 The Plot Sickness
- M21-2 Crumley Cogwell
- M21-3 Popcorn and Politics
- M21-4 Giddy Gadgets
- M21-5 Hi Fi Jinx
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap

### POPEYE CHAMPIONS

- E21-1 Fireman's Brawl
- E21-2 Toreadorable
- E21-3 Popeye, The Ace Of Space
- E21-4 Shaving Muggs
- E21-5 Taxi Turvy
- E21-6 Floor Flusher

### COMIC KING

- C21-1 Frog's Legs
- C21-2 Home Sweet Swampy
- C21-3 Hero's Reward
- C21-4 Psychological Testing
- C21-5 Snuffy's Song
- C21-6 The Hat

### TWO REEL SPECIALS (COLOR)

- B21-1 Spring In Scandinavia
- B21-2 Fire Away
- B21-3 Journey To Understanding

### CARTOON SPECIAL TWO REELS (COLOR)

- A-21 Abner, The Baseball

## 20th Century-Fox

### MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

- 7301 (Jan.) Rail Tour of Europe
- 7302 (Feb.) Maine, U.S.A.
- 7303 (March) Sports in Florida
- 7304 (April) Fairytale Land—Denmark
- 7305 (May) Chinatown
- 7306 (June) Yellowstone Ranger

### TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

- 5301 (Jan.) Fight to the Finish
- 5302 (March) Astronaut
- 5303 (April) Missing Genie
- 5304 (April) Tea Party
- 5305 (June) Sidney's White Elephant
- 5306 (June) Long Island Duckling

### TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5321 (Jan.) Tea House Mouse
- 5322 (Feb.) To Be Or Not To Be
- 5323 (March) The Juggler of Our Lady
- 5324 (May) Pearl Crazy

## Universal-International

### TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

- 4301 (Jan.) Land Of The Long White Cloud

### SPECIAL

- 4304 (Jan.) Football Highlights of 1962

### ONE REEL COLOR SPECIALS

- 4371 (Jan.) Steel Bands—Tropical Music (CS)
- 4372 (Feb.) A Picture For Jean
- 4373 (Mar.) A Bridge Named Emma (CS)
- 4374 (Apr.) End Of The Plains
- 4375 (May) Island Spectacular
- 4376 (June) South Of The Amazon
- 4377 (July) Land Of Extremes
- 4378 (Aug.) Land Of Homer

### WALTER LANTZ WOODY WOODPECKER

#### REISSUE COLOR CARTUNES

- 4331 (Jan.) Woody Meets Davy Crewcut
- 4332 (Feb.) Box Car Bandit
- 4333 (Mar.) Unwearable Salesman
- 4334 (Apr.) International Woodpecker
- 4335 (May) To Catch A Woodpecker
- 4336 (June) Round Trip To Mars
- 4337 (July) Dopy Dick, The Pink Whale

### NEW WALTER LANTZ COLOR CARTUNES

- 4311 (Jan.) Fish and Chips
- 4312 (Jan.) Greedy Gabby Gator (WW)
- 4313 (Feb.) Coming Out Party
- 4314 (Mar.) Case Of The Cold Storage Yegg
- 4315 (Mar.) Robin Hoody Woody (WW)
- 4316 (Apr.) Charlie's Mother-In-Law
- 4317 (May) Stowaway Woody (WW)
- 4318 (May) Hi-Seas Hi-Jacker
- 4319 (June) Shutter Bug (WW)
- 4320 (July) Salmon Loafer
- 4321 (July) Coy Decoy (WW)
- 4322 (Aug.) Goose In The Rough
- 4323 (Sept.) Tenant's Racket (WW)
- 4324 (Oct.) Pesky Pelican
- 4325 (Oct.) Short In The Saddle (WW)
- 4326 (Nov.) Goose Is Wild
- 4327 (Nov.) Teepee For Two (WW)
- 4328 (Dec.) Science Friction (WW)
- 4329 (Dec.) Untitled (WW)

## Warner Bros.

### MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose
- 1705 (12-29-62) Martian Through Georgia
- 1706 (1-19-63) I Was A Teenage Thumb
- 1707 (3-9-63) Fast Buck Duck
- 1708 (4-20-63) Mexican Cat Dance
- 1709 (5-11-63) Woolen Under Where

### BUGS BUNNY SPECIALS

- 1721 (12-8-62) Shish Ka Bugs
- 1722 (2-9-63) Devil Feud Cake
- 1723 (4-6-63) The Million-Hare

### BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny
- 1305 (12-22-62) Design For Leaving
- 1306 (1-26-63) Dog Pounded
- 1307 (2-16-63) Cat-Tails For Two
- 1308 (3-16-63) Easy Peckin's
- 1309 (4-13-63) No Barking
- 1310 (5-25-63) Up Swept Hare

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

- 1001 (10-6-62) A Touch Of Gold (New)
- 1002 (3-30-63) Thar She Blows

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

- 1501 (11-17-62) Sporting Courage
- 1502 (1-5-63) Sea Sports Of Tahiti
- 1503 (3-2-63) Moroccan Rivas
- 1504 (5-4-63) When Fish Fight



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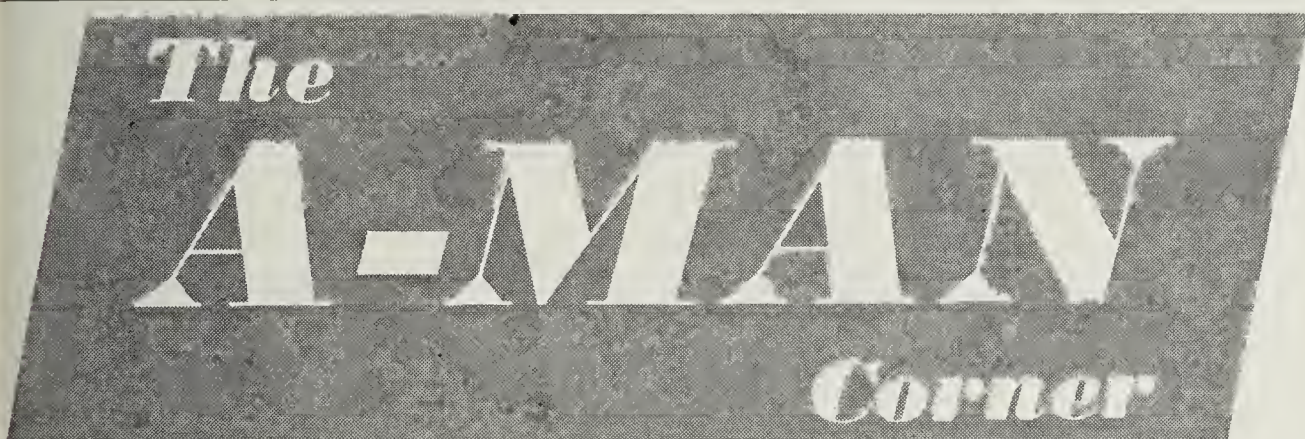
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the emotions  
of every  
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Done with imagination,  
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**GENA ROWLANDS STEVEN HILL**

Written by  
**ABBY MANN**

Directed by  
**JOHN CASSAVETES**

Associate Producer **PHILIP LANGNER**

Music **ERNEST GOLD**

THRU  
**UA**



**MOTION PICTURE**

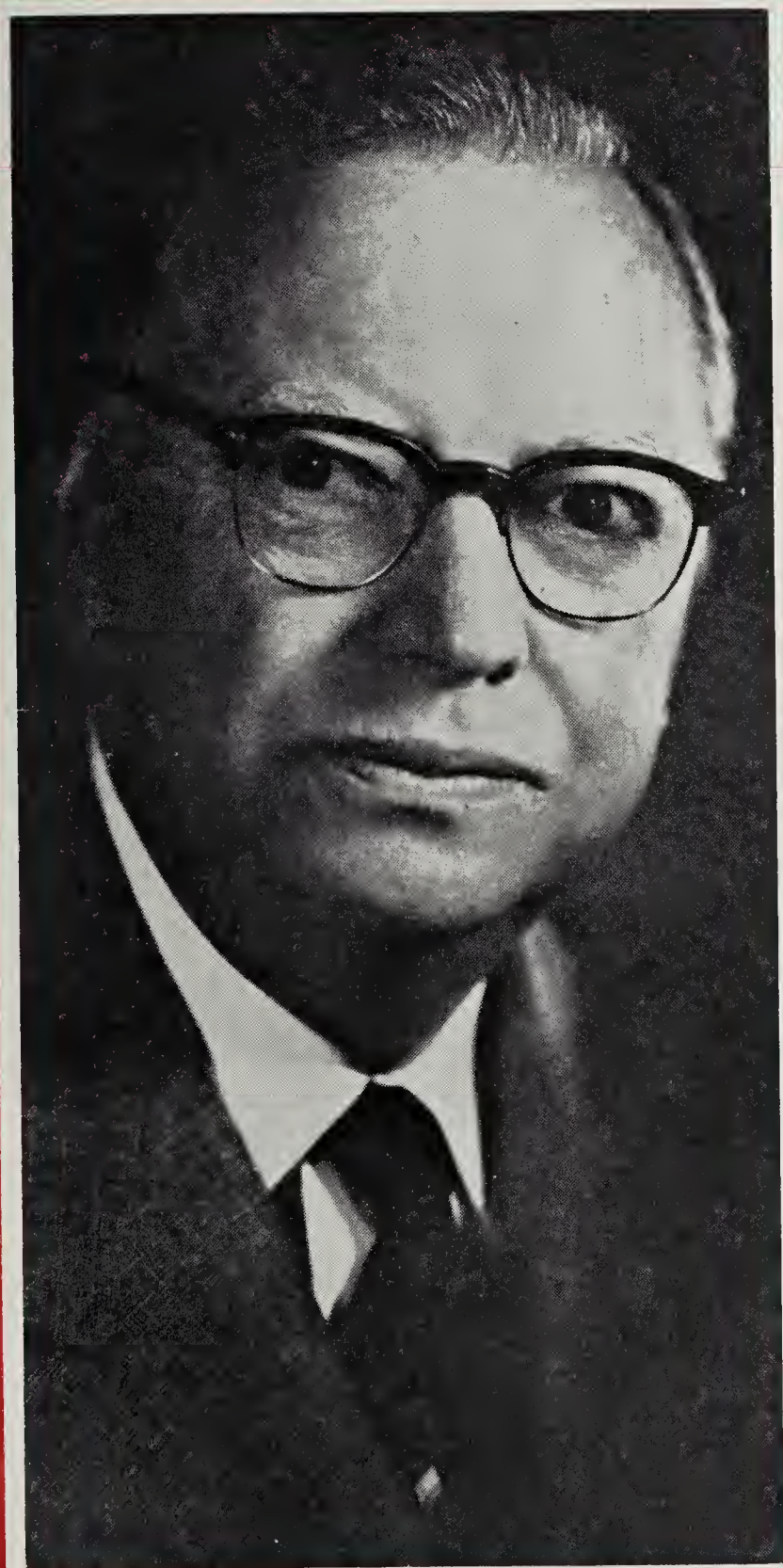
# EXHIBITOR

**FEBRUARY 6, 1963**

Volume 69

Number 6

IN THREE SECTIONS • THIS IS SECTION ONE



## **Paramount Spurs Production Plan**

*(See page 7)*

## **Stembler, Milgram Fight Sales To TV**

*(See page 11)*

W. J. German, well-known industry leader and active in a host of humanitarian efforts, announced his retirement to take effect at year's end after a 57-year association with Eastman Kodak. (Story on page 8).

**WHY CUT THE LIFELINES? . . . see editorial—page 5**



**Mr. Showman,  
Make your own trade ad,  
and draw your own conclusions!**

*Cut out all of these items and  
arrange them yourself, keeping  
in mind "Critic's Choice" is  
everybody's choice as the  
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campaign of all!*



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Co-starring MARILYN

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**SPECIAL Bob Hope and Luc**

**SPECIAL Bob Hope**



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PEPSODENT  
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SENSATIONAL AMERICAN  
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LEAGUE PROMOTIONS  
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**BALL**



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Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices.



Volume 69 • No. 6

FEBRUARY 6, 1963

## WHY CUT THE LIFELINES?

ONE OF THE MORE alarming aspects of the motion picture industry currently is the decline in communication among its various components. This can be seen at various levels. Curtailment of sales staffs and elimination of branches and personnel have cut thousands of theatremen off from vital information about releases, exploitation plans, etc.

The accompanying reduction in trade paper advertising has forced a curtailment of news and services from that source as well. We have seen in recent weeks how lost the greatest city of them all, New York, has been without the information that only a free, well-supported press can provide. The motion picture industry is in a similar situation when its trade press is strangled.

Actually, what is the value of the trade press? Is it to tell of producer or distributor Joe Blow visiting the coast? Is it to tell of another distributor or exhibitor visiting an exchange center? Certainly, it does these things, as well as providing an outlet for other "gimmick" stories that cross an editor's desk with frustrating frequency.

Actually, however, the true values of the trade press are taken for granted. It serves primarily as the bridge over which the vital information of production and distribution must travel if it is to reach effectively the theatremen and the public.

When ads are scarce, the reader wonders why. When pictures arrive unheralded, the exhibitor shuffs them off as worthy of little effort. Some in this industry may feel that the product shortage renders trade ads useless. They couldn't be further from the truth. Information on features becomes more vital, not less, as the importance of each feature is maximized by their scarcity.

Too many producers and distributors excuse a lack of advertising to the trade with the comment, "This is one picture we are not spending much money on." Yet they will undertake a direct mail campaign to the trade that will involve far more expense in composition, envelopes, postage, addressing, etc., and wind up with a presentation with little or no final impact.

Imagine the expense if trade papers stopped publishing or were gradually strangled by reductions in advertising. Distributor staffs, long since cut to the bone, would have to provide customers with reviews, production numbers, casts and credits, Legion of Decency classifications, accurate running times, and a host of other details and services now accomplished by the trade press.

Any trade paper knows its own importance when a distributor makes a story purchase he wants the trade to know about; or when a new executive wants to spread the word of his appointment. No direct mail here.

Still, advertising is curtailed as production decreases, and both developments come in the name of economy. In 1962, the Production Code Administration issued seals of approval to 174 features—87 produced domestically and 87 produced abroad. American companies produced 35 of those films made

abroad, as compared to 58 the previous year.

In 1961, 254 seals were issued, with 142 features being made here and 112 abroad. It is obvious that the decline in quantity will result in a decline in profits. It results also in a decline in patron satisfaction as the range of selectivity diminishes.

The occasional "sleeper," which would gladden the hearts of theatremen and make up losses suffered on other pictures, is gone. With "floors" of 40-50-60 per cent, the "sleeper" is impossible. Let the smartest, most capable distributor operate a theatre for awhile under these conditions. He will see the difficulty of staying alive and keeping his house in proper shape.

So it becomes increasingly important to get the last possible dollar out of every film. This can't be done unless the bridges of communication are open and running freely. Less advertising in national media and the trade may save a few cents, but it must lose many dollars.

In 1955, motion picture trade magazines belonging to the Audit Bureau of Circulation published 2,278 pages of advertising. In 1962, that had decreased to 737 pages. Certainly, production has declined, but not that much. The fact is that false economy in this area will do nothing but stifle enthusiasm and destroy showmanship on the theatre level where it means so much. The exhibitor can hardly be expected to get excited about a picture that comes to him completely unheralded. The industry can only prosper if showmen are informed and enthusiastic about every film that comes their way.

The Audit Bureau of Circulation provides advertisers with information denied them in many other industries. There is no excuse for the advertising dollar to get less than its full value.

Currently, the Federal Trade Commission is looking into the various rating services that purport to tell radio and television executives how many people are looking and listening. We have often observed that it seems to us such ratings are based on guesswork and prove nothing. They are being asked to detail their methods, and chances are that there will be many red faces among advertisers who live and die by such ratings.

In the field of publications, however, advertisers are able to get certified information regarding circulation that is proof of the medium's drawing power. ABC was established in 1914, and since that time the guesswork has disappeared. ABC auditors check circulation data, and advertisers are protected. Only in the motion picture industry is this protection ignored. Either through fear or ignorance or both, advertising executives don't get the most for their money. The cost of belonging to ABC is nominal, but some publications stay away. The advertiser might ask himself why this is true.

Communication and information were never more vital. Enthusiasm and showmanship must not be allowed to die.

A weak trade press can accomplish nothing. What the industry needs is a stronger trade press.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A son, **Geoffrey**, was born to Mr. and Mrs. **Julian Plowden** at St. John's Hospital, Santa Monica, Calif. Father is the British producer and mother is **Julia Plowden**, motion picture and television writer.

### Obituaries

**John Farrow**, 58, producer-director-author, died suddenly at his Hollywood home. He is survived by his widow, actress **Maureen O'Sullivan**, and six children.

**W. James Olson**, 68, of Clare, Mich., who has long been ill, died. He went to work in the industry in Detroit in turn with **National Theatre Supply**, **Kunski-Trendle**, and the **Butterfield Circuit** beginning in 1912. Later, he became an upstate operator, and at the time of his death had four theatres and three drive-ins in the **Clare-Houghton Lake-Gaylord** district. He is survived by his wife, two daughters, and three grandchildren. He was a member of **Detroit Variety Club** for many years.

### Allied Backs "Preview"

**DETROIT**—The new togetherness look of **Allied States Association** and **TOA** is clearly shown in a warm letter sent by **Allied** president **Jack Armstrong** to **TOA** president **John Stembler**. **Armstrong** has written:

"We are happy to endorse the second Hollywood **Preview Engagement** picture, **MGM's 'Courtship of Eddie's Father'**. The success of this project inaugurated so profitably last fall for **'Whatever Happened to Baby Jane?'** is of tremendous importance to every exhibitor in the country. I urge not only our own members but every theatreman in the United States to use their best promotional efforts in order to make this picture a sensational boxoffice hit. The committee so ably headed by **Nat Fellman** is to be commended for the development of this effective plan to alleviate the irregular releasing plan which is detrimental to all segments of the industry."

### Rafshoon Joins Fox

**NEW YORK**—**Gerald M. Rafshoon** has been named assistant advertising manager of **20th-Fox**, it was announced by **Abe Goodman**, advertising director.

Previously, he was an account executive for **Stone Advertising**, and a copywriter for **Rich's Department Store**, both in **Atlanta**. He has also served as an account executive with **KTBC, AM-TV**, in **Austin, Texas**.

### Clagett Marks Anniversary

**WASHINGTON** — Vice-president **Manning Clagett's** 15th anniversary with the **Motion Picture Association of America** was marked by a luncheon in his honor by **MPAA** president **Eric Johnston**, who said, "The best tribute I know to his activities is this fact: there is less statutory censorship of motion pictures today than when **Tim Clagett** started 15 years ago."

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., FEB. 4

## Wolper Buys Para. News; Deal Includes Film Library

**LOS ANGELES**—**David L. Wolper**, president of **Wolper Productions, Inc.**, announces that his firm has purchased from **Paramount Pictures Corp.** their subsidiary, **Paramount News (The Eyes and Ears of the World)**.

**Paramount News**, which has been one of the three largest newsreel companies in the world, was acquired on a basis where the price may reach an excess of a half million dollars. The transaction includes the entire news film library throughout the world, which contains more than 10 million feet of film and covers every news event of the past 36 years.

New name of the company will be **Wolper Newsfilm Library**, which immediately becomes another division in the expansion and diversification of **Wolper Productions**.

The **Paramount News Library** will be closed for a period of three weeks, disclosed **Wolper**, during which time reorganization and personnel changes will be made. New plans for the newsfilm company will be announced at that time.

**Paramount News** was a pioneer in the field of theatrical news film. Starting in 1927, it figured illustriously in the advent of newsreel sound on film. One hundred and four issues of **Paramount News** were produced and released annually during the 36-year period.



## BROADWAY GROSSES

### Exhibs Battle News Blackout

**NEW YORK** — The Broadway first-runs, despite lack of the newspaper advertising media, had a satisfactory week-end, with **"Lawrence Of Arabia"** doing capacity for 10 shows at the **Criterion**, and the **Paramount** turning in a nice first week with newcomer **Warners' "Term Of Trial"**.

According to usually reliable sources reaching **MOTION PICTURE EXHIBITOR**, the break-down was as follows:

**"Term of Trial"** (**Warners**). **Paramount** announced that the opening week hit \$30,000.

**"Days Of Wine And Roses"** (**Warners**). **Radio City Music Hall**, with stage show, reported \$91,500 for Thursday through Sunday, with the third week claimed at \$137,000.

**"The Longest Day"** (**20th-Fox**). **Warner** did \$27,000 on the 18th week.

**"Barabbas"** (**Columbia**). **De Mille** garnered \$10,000 on the 18th week.

**"The Wonderful World Of The Brothers Grimm"** (**MGM-Cinerama**). **Loew's Cinerama** announced \$13,000 for the 26th week.

**"Mutiny On The Bounty"** (**MGM**). **Loew's State** took in \$25,000 on the 11th week.

**"Sodom And Gomorrah"** (**20th-Fox**). **Astor** had a \$17,000 second session.

**"Her Bikini Never Got Wet"** (**Hakim**). The opening week was announced as \$15,000.

**"Lawrence Of Arabia"** (**Columbia**). **Criterion** did capacity of \$43,600 for 10 shows on the seventh week.

**"West Side Story"** (**UA**). **Rivoli** reached \$19,000 on the 68th week.

**"40 Pounds Of Trouble"** (**U**). **RKO Palace** reported \$20,000 for the second week.

**"Fatal Desire"** and **"Rice Girl"** (**Ultra**). Double bill of Italian-made, dubbed features claimed \$9,000 for the opening week.



**American International Pictures** hosted a luncheon recently at the **Tower Suite, N.Y.**, for **Peter Lorre** and **Boris Karloff**, stars of **"The Raven."** Seen, left to right, are **Milton Moritz**, national director of advertising and publicity; **Matthew Polon**, vice president, **RKO Theatres**; **Harry Mandel**, president, **RKO Theatres**; **Lorre**; **Fred Robbins**; and **Karloff**.



# Para. Accelerates Production Plan

## 11 Features Currently In Active Production Stages; Five To Be Shooting In Busy '63 First Quarter

HOLLYWOOD—Paramount Pictures is embarking on a greatly accelerated production program for 1963-1964, with 11 pictures currently in active stages of production. In addition, a number of major deals involving outstanding creators will be announced shortly, it was stated by Barney Balaban, president, and Jack Karp, vice-president and studio head. This news was forthcoming following a week-long series of top-level meetings at the Paramount studio among George Weltner, executive vice-president; Paul Raibourn, senior vice-president; Adolph Zukor, chairman of the board; Y. Frank Freeman, vice-president; Martin Rackin, production chief; Bernard Donnenfeld, executive assistant to Karp; and Martin Davis, advertising and publicity head.

In announcing its ambitious blueprint for the future, the company cited the studio's 1963 first quarter high-gear activity. Five major productions will start shooting during this period, representing a substantial increase over the same period last year. These include two from producer Hal Wallis—"Fun in Acapulco," starring Elvis Presley and co-starring Ursula Andress, to be directed by Richard Thorpe, and "Wives and Lovers," starring Janet Leigh, Van Johnson, Shelly Winters, and Martha Hyer, to be directed by John Rich; Jack Rose's "Who Been Sleeping In My Bed?" starring Dean Martin and co-starring Elizabeth Montgomery and introducing Carol Burnett with Daniel Mann directing; Jerry Lewis in "Who's Minding The Store?" produced by Paul Jones and directed by Frank Tashlin; and "Love With the Proper Stranger," starring Natalie Wood, produced by Alan Pakula and directed by Robert Mulligan. All of these pictures will be filmed at Paramount's Hollywood studio.

In addition, a number of major projects are being readied for early production starts. They are "Becket," from producer Hal Wallis, starring Peter O'Toole and Richard Burton; "Circus," produced by Samuel Bronston, starring John Wayne and directed by Frank Capra; "The Carpetbaggers," in association with Joseph E. Levine; an untitled Jerry Lewis picture, to be filmed following the completion of "Who's Minding The Store?"

Balaban further stated that he was highly optimistic about the six pictures on which principal photography has been completed and are currently being prepared for early release. These include "Donovan's Reef," a John Ford production starring John Wayne and Lee Marvin, and directed by John Ford; "The Nutty Professor," starring Jerry Lewis, produced by Ernest D. Glucksman and directed by Jerry Lewis; "Paris When It Sizzles," starring William Holden and Audrey Hepburn, produced by George Axelrod and Richard Quine, and directed by Richard Quine; "Hud," starring Paul Newman, Melvyn Douglas, Patricia Neal, and Brandon de Wilde, co-produced by Martin Ritt and Irving Ravetch, and directed by Martin Ritt; "Come Blow Your Horn," an Essex-Tandem production, produced by Norman Lear and

## Label "Old" TV Films, Prickett Tells Editors

COLUMBUS, O.—Television editors of the Columbus dailies agreed to a suggestion by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, that the year of release of films shown on local television stations be included with the title listings.

"It makes a tv station look a little ridiculous," said Prickett, "to list in its program 'First Run Theatre' and then follow it up with the title of the picture in a column alongside as having been produced in 1935."

Prickett advised Ohio exhibitors to influence their newspapers to do likewise.

## ECA Sets "Third Secret"; Writer Named Producer

LONDON—Max E. Youngstein, president of Entertainment Corporation of America, Inc., announced the company's acquisition and production plans for "The Third Secret" starring Robert Preston, scheduled to be made in London this June.

"The Third Secret," according to Youngstein, is based on an original screenplay by Robert L. Joseph, who will serve as producer. Charles Crichton, English director whose credits include "The Lavender Hill Mob" and "Divided Heart," has been signed to direct the production.

Youngstein, who will serve as executive producer, said, "ECA's decision to acquire the work of Mr. Joseph, a 'non-name' writer, and assigned him as the producer is part of our company's philosophy of taking advantage of the enormous reservoir of untapped talent available to cure today's alarming product shortage. Mr. Joseph brings to our company important legitimate theatre credits and experience acquired from both the New York and London stage, and I am certain will become an important picture-maker."

## Movie Bonus Goes West

NEW YORK—Movie Bonus, a discount theatre ticket plan for supermarkets and discount centers will expand its coverage into the west coast area by mid-February.

Nick John Matsoukas, president of the Movie Bonus Corp., New York, who originated and is franchising Movie Bonus on an exclusive basis in each area, revealed that two west coast division offices will be in operation by mid-February.

M. L. Machat, North Hollywood, will be heading the southern California division of Movie Bonus. Carlos Stalbrand, Redding, Calif., will head the northern California division.

Bud Yorkin, starring Frank Sinatra and co-starring Lee J. Cobb, Molly Picon, and introducing Tony Bill; and "A New Kind of Love," starring Paul Newman and Joanne Woodward, produced and directed by Melville Shavelson from his own screenplay.

## 100 N.Y. Area Theatres To Cross-Plug "Cleopatra"

NEW YORK—More than 100 theatres in the New York area, including the entire Skouras and Randforce circuits, will cross-plug and sell reserved seats for "Cleopatra," 20th-Fox release, starring Elizabeth Taylor, Richard Burton, and Rex Harrison, which opens June 12 in its world premiere engagement at the Rivoli.

The announcement was made by Salah M. Hassanein, president of Skouras Theatres Corp., at a meeting and luncheon attended by home office executives as well as division and theatre managers representing both chains.

The unprecedented number of theatres involved in the cooperative arrangement will launch the most extensive pre-release promotion ever accorded a roadshow motion picture.

Each of the theatres involved in the program will participate in thorough cross-plugging of the romantic epic and will accept reserved seat orders locally for the film's Broadway showing. This new innovation is designed to facilitate the purchasing of tickets in all five boroughs and a wide radius of suburban areas.

Special reservation blanks will enable patrons of each theatre to transmit ticket orders immediately by means of a theatre manager's direct telephone hook-up to the box office of the Rivoli.

In addition, "Cleopatra" trailers announcing the Rivoli engagement will be shown several times daily and colorful sign displays containing pockets for mail order forms will be prominently displayed in all lobbies.

Other Skouras Theatres executives participating in the meetings were Irving Palace, vice-president and treasurer; Cy Londner, vice-president for operations; Spyros Lenas, assistant to the president; and Alan Daly, Frank Welton, Jack Bokser, Jerry Swedroe, Larry Henman, John Sebis, Byron Schward, Joe Tolve, and William Zeilor.

Skouras division managers attending included Lawrence Schain, John Endres, Sam Yellen, Gene Santeramo, and Gus Serale.

Representing the Randforce Circuit were Emanuel Frisch, general theatre executive; Irwin Gold, general manager; and division managers and other key executives including George Langhart, Murray Alper, Charles Greece, Ray Schmidt, Herman Semel, Sam Samuels, Sidney Semel, Sidney Friedman, Morris Minisky, and Michael Drier.

Representing 20th-Fox were Harold Rand, world publicity director; Rodney Bush, exploitation director; and Abe Goodman, advertising director.

The world premiere of "Cleopatra" at the Rivoli will be presented as an exclusive benefit for the entertainment industry's Will Rogers Hospital and its O'Donnell Research Laboratories.

Hospital board chairman Richard Walsh appointed Samuel Rosen, Eugene Picker, Max Cohen and Salah Hassanein to develop and organize a full and representative world premiere committee. Announcement of the ticket scale and other pertinent details will be made at an early date.



# W.J. German To Retire At Year-End After 57-Year Association With EK

FORT LEE, N.J.—William J. German, well known industry leader, announced his retirement from the business of distributing Eastman films used in the production of professional motion pictures effective at the end of this year.

It is expected that at that time the distribution of its films to the trade will be conducted directly by Eastman Kodak Company. Eastman expects to continue to operate from the New York, Los Angeles, and Chicago metropolitan areas, with no substantial change in operational methods. The many users of Eastman film who purchased film through German will be able to do so in substantially the same fashion from Eastman.

In making his announcement, German brings to an end an association with Eastman Kodak Company which began in 1906 and, upon his retirement date, will have spanned a period of more than 57 years. He has been directly connected with the motion picture industry in the selling and distribution of film since 1922, when he became associated with Jules E. Brulatour.

In 1924, he organized and became vice-president and general manager of J. E. Brulatour, Inc., and, upon the death of Brulatour in 1946, he became president of the Brulatour corporations which had been the Eastman distributors of professional motion picture films.

In 1952, he completed the purchase of the Brulatour film business and formed W. J. German, Inc., of Fort Lee, N.J., and W. J. German, Inc., of California.

In his 41 years of direct association with the motion picture industry, German has become one of its most widely known and prominent figures. He has been honored in New York and in California by industry and trade groups as well as industry charity and welfare organizations. He has been closely affiliated with a host of humanitarian activities.

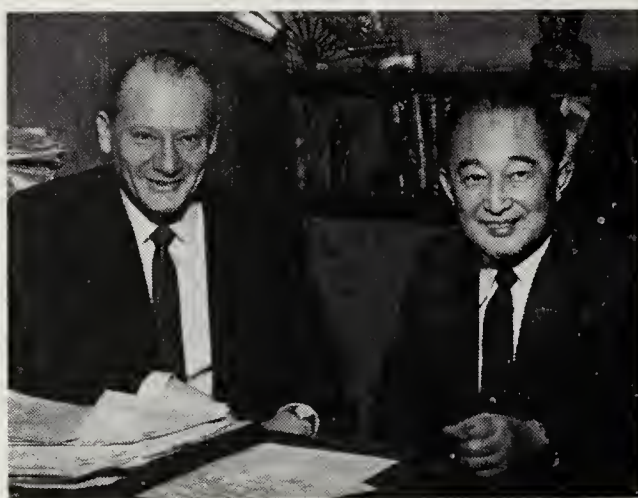
His business is not limited to the motion picture industry since film was sold and distributed to the burgeoning television industry from its outset, as well as to industrial concerns and governmental agencies. Shipments were made to practically all of the states of this country.

In the years that German has been associated with the motion picture industry many wide changes took place. He spanned the era of the silent pictures, the advent of sound pictures, the second World War, and, finally, television. When he first distributed film there were essentially two kinds of black and white film available. Today, W. J. German, Inc., carries in its inventory more than three hundred different kinds of Eastman black and white and Eastman color films, and upon special order can make available to its users about 50 additional kinds of Eastman films.

In announcing his retirement as Eastman's distributor, German said:

"I have had a long association with the photographic field since I first came to work for the Eastman Kodak Company in 1906. Forty-two of these years were spent in the motion picture industry and the last 15 years in both the motion picture and television industries.

"These years have been rich and rewarding for me because of the wonderful people I



Seymour Mayer, first vice-president of MGM International, is seen with Iwao Mori, executive vice-president, Toho Company, at the MGM home office in New York. Mori was in town from Tokyo for the opening of the new Toho Cinema.

## Harling Raps "Giveaway"

NEW YORK—Philip F. Harling, chairman, TOA Joint Committee Against Pay-TV, protested to every distribution head about the free movie parties held in the studio of Channel 18, Pay-TV station in Hartford, Conn.

"The station showed at least one brand new film at such a movie party," said Harling, "a film licensed only for Pay-TV."

"Is this another evidence of the distributors' persistence in taking a road that will lead to industry suicide? We demand immediate distributor consideration of this very serious matter that threatens our very existence."

The film involved was Columbia's "War Lover." The showing to members of a synagogue was intended to publicize the pay-TV operation.

have come to know and who have become my friends. These were people with extraordinary imagination and genius who enriched the lives, and are continuing to enrich the lives of all of us in this country and abroad. They utilized the technology and the scientific advances available to them to create the greatest form of entertainment yet developed by man which is able to be shared by so many people. Movies, from the days of the silent pictures to the present, continue their magical hold on all people of all nations. I am optimistic that in the future, as in the past, the movies will continue as a great source of entertainment and influence throughout the world. Many changes have taken place, and many changes will take place, but notwithstanding all of this, people will go to the movies and will be entertained by bigger and better motion pictures created by the best talent available. Regardless of temporary ups and downs, the motion picture industry will flourish and each year more people throughout the world will become part of the motion picture viewing public.

"From the beginning of the motion picture industry in this country, Eastman Kodak has made significant contributions throughout the years to the progress of the industry through its great products. The future holds as much promise as the past in the development of film products by the Kodak Company. Eastman films will be better than ever in the years to come."

## MGM Promotes Three To International Posts

NEW YORK—Maurice "Red" Silverstein, president of Metro-Goldwyn-Mayer International, Inc., announced three promotions. Bert N. Obrentz and Charles Pati have been advanced to vice-presidents and Albert A. Fisher has been named treasurer. Obrentz assumes the duties of supervisor of the Far East, Australia, and South Africa.

Obrentz came to MGM from Columbia three years ago as executive assistant to Morton A. Spring, whose retirement was announced recently. Obrentz began his film career with 20th-Fox. He was manager in South Africa for them from 1946 to 1952. He joined Columbia in 1955 as assistant to the president of the international company and was promoted to assistant sales manager in 1959.

Pati's career with MGM began at the age of 14 when both he and Silverstein "rode" the same bench as office boys. Pati acquired an engineering background by studying nights at Stevens Institute of Technology and Rutgers. A member of the Society of Motion Picture Engineers, he has had world-wide experience in every technical phase of motion pictures, including production and exhibition. He has held successively posts of increasing importance in MGM, including a series of special assignments on technical matters for the company's major executives. In 1952 he was named assistant to the president of the international company, from which post he moves up to a vice-presidency.

Fisher came into the industry as an accountant for theatres in New Haven. He transferred to New York in 1936 and became active in tax matters. He took over as manager of the tax department of the international company in 1946, and became assistant treasurer four years later. Fisher has several times represented the entire industry in negotiations with foreign governments on such matters as tax agreements and remittances of earnings.

## Marcus Joins Cinerama, Inc.

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announces the appointment of Morey Marcus as Far East representative, with headquarters in Tokyo. Marcus will work with Kranze and Sidney Kramer, foreign sales manager.

Marcus joined MGM's foreign department in 1932 and held several posts in Indonesia, China and Japan, as general manager for that company.

From 1942, he was with the Navy, and after being released from service, in 1945, served as Paramount supervisor of southeast Asia.

From 1951 to 1953. He was associated with Republic Pictures as general manager of Japan and from 1954 to 1962 was vice-president of Republic International in charge of the Far East.

## AIP Names Chapman

MINNEAPOLIS—H. J. (Hy) Chapman has been appointed new branch manager of American International Pictures' Minneapolis exchange, it was announced by Leon P. Blender, AIP vice-president in charge of sales.

Chapman was branch manager for Columbia for 20 years in Minneapolis.



# 40 POUNDS OF TROUBLE" IS A TON OF BOX OFFICE JOY TO EXHIBITORS EVERYWHERE!

Florida territory bigger than "Lover Come Back." ★ New York City outgrossing "Great Impostor" throughout area ★ Washington, D.C. — Biggest grosser at Loew's Palace in over two years. ★ Boston, Providence and Worcester outgrossing "Great Impostor" which set records throughout territory. ★ Indianapolis running way ahead of "Great Impostor" gross at Circle. ★ St. Louis — Fox's outstanding gross compares to Universal's biggest.

DESPITE THE WEATHER "40 POUNDS OF TROUBLE" IS BRINGING JOY TO ALL EVERYWHERE!

**TONY CURTIS**

INHERITS...

**"40 POUNDS OF TROUBLE"**



Wait'll you see their  
hilarious adventures in

**Disneyland**

CO-STARRING  
**SUZANNE PLESHETTE · CLAIRE WILCOX**  
WITH  
LARRY STORCH · MARY MURPHY  
EDWARD ANDREWS · KAREN STEELE  
AND ALSO  
STARRING  
**PHIL SILVERS**  
Written by MARION HARGROVE  
Directed by NORMAN JEWISON · Produced by STAN MARGULIES · A Curtis Enterprises Production

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# New Battle Lines Set In Verbal War Over N.Y. Classification Measures

ALBANY—As battle lines drew tight in the renewal of the verbal war over the Joint Legislative Committee on Offensive and Obscene Material's film classification bill, reports reached Capitol Hill that another measure, revising the many-year-old motion picture statute and including a classification plan somewhat similar to one proposed for "unaccompanied children" in the Province of Quebec, Canada, was being drafted. Both sides closely studied an "Albany Knickerbocker News" editorial.

The editorial, captioned "Movie Licensing: a Sorry Situation" contained a paragraph which industry representatives thought could be used as ammunition in the fight on "state film classification"—as they call it.

The potentially pregnant words were "The Joint Legislative Committee on Publication and Dissemination of Obscene Material has been trying over the years to come up with corrective legislation and has gotten nowhere. Nor can we even be sure that the committee's suggestions have been worthwhile, since they involved such proposals as a 'For Adult Only' classification, which might well serve to attract as many youngsters as it excludes."

It should be pointed out that the editorial generally was sympathetic to the present position of the Regents.

The Knickerbocker News declared, "It is intolerable that its (the board's) dignity be threatened or impaired by an archaic film licensing law, which forces the board to place its stamp of approval on motion pictures its members know to be indecent, immoral, inhuman, sacrilegious, or even downright obscene. This odious anachronism was spawned several years ago when the Legislature tossed the problem of film licensing into the Regents' lap. For, over the years, each of the categories, one at a time, was ruled out by the courts, until now there is hardly a cause left that will stand up as a ground for denial of state approval."

"The result is that the Regents, in the absence of 'show cause' why they should not interfere, are forced to issue licenses which, in turn, become cartes blanches for the distributors and exhibitors, since the Regents' approval means that no other law enforcement body can contravene."

The New York State Court of Appeals, two years ago, interpreted the decision of the nation's top tribunal as limiting "obscenity" to "hard core pornography." The Court of Appeals, in its recent unanimous decision upholding the five-man Appellate Division's opinion that the Regents should be reversed on "The Connection," because the use of a four-letter word in the film about drug addiction was "not obscene," as the board had held, in effect reiterated the hard-core pornography legal theory.

For the first time, the Court of Appeals substituted its judgment for that of an administrative agency—the Regents. In the past, that court had consistently upheld the board, so long as the determination was "not arbitrary."

The new thinking has led the State Education Department to search for others means of making the film licensing law "workable." Students of the problems came up with the idea that the recommendations prepared for the Province of Quebec Legislature by a spe-

## AA Now Operates All Its U. S. Branch Offices

HOLLYWOOD—At a meeting of the executive committee of the board of directors of Allied Artists, approval was given to agreements under which Allied Artists takes over operation of the Los Angeles and San Francisco film exchanges.

These two exchanges have been operated under franchises which have now been cancelled, and Allied Artists now operates all exchanges in the United States, either directly or through wholly owned subsidiary corporations.

At the meeting, James Tierney was elected assistant secretary and Sam Sandberg was elected assistant treasurer. Both men are in the New York home office.

The executive committee also approved payment of the quarterly dividend of 13¾ cents per share on the 5½ per cent preferred stock of the company, payable March 15 to stockholders of record March 1.

## Disney Ups Nater

NEW YORK—Carl Nater, head of the Disney 16mm operation in Burbank, announced the promotion of James Jensen to eastern sales manager of Walt Disney 16mm Films.

Jensen joined the Disney organization in 1961 as assistant manager of 16mm Films.

Prior to joining Disney, Jensen was a sales representative of the Crowell-Collier Publishing Company and Geyer-McAllister Publications.

cial five-member committee could be incorporated in the N. Y. State law.

The plan is said to eliminate the licensing of films for adults and for general type audiences; to provide that an advisory board to the Quebec Cinema Censors join the latter in rating films for various age categories where children enter motion picture theatres "unaccompanied." If parents were with the kids, the classification would not be binding.

## Para. Names St. Johns Studio Publicity Manager

HOLLYWOOD—Continuing the company policy of reorganizing and strengthening the Paramount studio publicity department, Martin Davis, director of advertising and publicity, announced the appointment of Mac St. Johns to the post of Paramount studio publicity manager.

"This promotion," Davis said, "is a further step in carrying out Paramount's upcoming accelerated program of production, distribution, advertising, promotion, and publicity which was emphasized at the top level management meetings held at the studio."

Davis earlier announced the appointment of Bob Goodfried as studio publicity director.

"In Goodfried and St. Johns," Davis said, "we have a team that represents extremely wide and varied experience in all fields of promotion and publicity. This is in line with the plan we are now in the midst of putting into practice of a complete team effort between New York and Hollywood and within the individual offices themselves."

St. Johns has been at Paramount one year. Six weeks ago he was named to the post of assistant publicity director. In a 25-year career he has been a New York newspaperman, magazine editor, trade paper editor, public relations representative for the Motion Picture Association, unit publicist, and publicity department editor.

## Evans Heads Ind. Tent

INDIANAPOLIS—The members of the Variety Club, Tent 10, of Indianapolis, elected officers for 1963 at the annual general meeting. Elected were Shirl K. Evans, Jr., chief barker; E. Edward Green, first assistant chief barker; Phil Sherman, second assistant chief barker; B. N. Peterson, dough guy; Ted Krassner, property master; and Maurice J. DeSwert, publicity guy.

Also elected to the board were Frank Powell, Francis Schmidt, Bruce Zimmerman, Lee Heidingsfeld, and Haywood Mitchusson. Special consultants and past-chief barkers were Rex A. Carr, Marc J. Wolf, and Robert Jones.

The Variety Club "Encore" awards committee selected the Indiana Roof for its annual "Encore" Awards Ball, to be held on Feb. 15. All proceeds from the ball are presented to the Variety Club charities.



Pictured at the recent exhibitor conference in New York on merchandising plans for Columbia's "The Man From The Diners' Club" are, left to right, Sam Seletsky, Smith Management General Theatres of Boston; John Stembler, president, TOA; Rube Jackter, vice-president and general sales manager, Columbia Pictures; and David Milgram, Milgram Theatres, Philadelphia.



## Crown Completes Setup Of 31 Film Exchanges

LOS ANGELES—Crown International Pictures has completed its 31-city United States distribution network with the addition of exchange centers in Des Moines, Jacksonville, Minneapolis, Oklahoma City, Omaha, and Milwaukee, it is announced by president Newton P. Jacobs.

The complete list of CI distributors in the United States includes: Pan World Film Exchange, New York, Albany, Buffalo; Second National Pictures, Boston; Howco, Inc., Atlanta, Jacksonville, Memphis, Charlotte; Russell Films, Inc., Chicago, Milwaukee; American International, Cincinnati, Indianapolis; Imperial Pictures, Cleveland; General Films Distributing Corp., Dallas; Favorite Films, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver; Allied Film Exchange, Detroit; Crest Film Distributors, St. Louis, Kansas City; Independent Film Distributors, Minneapolis, Omaha, Des Moines; Masterpiece Pictures, New Orleans; Screen Guild Productions, Pittsburgh, Oklahoma City; Fanfare Films, Philadelphia; and Wheeler Films Company, Washington, D. C.

Canadian distribution franchise for Crown International releases has been given to Astral Films, Ltd. Edmund Goldman of Beckman Films, Los Angeles, is handling overseas distribution.

## 400 "Courtship" Prints

NEW YORK — Because Metro-Goldwyn-Mayer's "The Courtship of Eddie's Father" has been selected for TOA's special Hollywood Preview Engagement release plan, the film's initial domestic print order will be 400, double the average first order of approximately 200.

# National Allied Committees Named; Marcus Heads New Executive Unit

DETROIT—Jack Armstrong, National Allied president, has carried out the directive of the recent annual meeting of the board of directors by creating the new executive committee. It will advise and aid officers in providing long range policy continuity.

Ben Marcus is chairman, and members Marshall Fine and Wilbur Snaper are past presidents of the organization.

In addition, Armstrong has set up another new committee, that on market research, to learn the psychology of patron motivation so that theatres can gain a larger share of the entertainment market.

Armstrong himself will chair this group with executive director Milton H. London as alternate. Al Boudouris, Marshall H. Fine, Morris Finkel, and William M. Wetsman round out the committee.

Other committees announced are industry relations: Wilbur Snaper, chairman, Irving Dollinger, alternate, and Albert Aaron, Jack Armstrong, Benjamin Berger, Jack Clark, Sidney J. Cohen, Marshall H. Fine, Ben Marcus, Fred Schmuff, Alden W. Smith, George Stern, and Harrison D. Wolcott.

Finance: Harry B. Hendel, chairman, Ben Marcus, alternate, and Albert Aaron, Jack Armstrong, Abe Berenson, Benjamin Berger, Marshall H. Fine, C. Elmer Nolte, Jr., Alden

## Stembler, Milgram Meet To Plan Campaign Against TV Film Sales



The premiere of MGM-Cinerama's "How The West Was Won" at the Warner Hollywood Cinerama Theatre will be for the benefit of St. John's Hospital Foundation; and Sister Mary David, Administrator, is seen planning the event with Irene Dunne, chairman of the Foundation Board; and Robert M. Weitman, MGM studio head.

## "Oscar" Nominations Feb. 25

HOLLYWOOD—Nominations for the 35th annual "Oscar" awards—one of the most widely covered international news events of the year—will be announced by the Academy of Motion Picture Arts and Sciences at 1 p.m. Monday, Feb. 25, Wendell Corey, Academy president, announced.

This year's 1 p.m. timing is in accordance with the Academy's policy, inaugurated last year, of alternating the time of the announcement to more equitably satisfy the deadlines of morning and evening newspapers and television and radio newscasts.

NEW YORK—TOA president John H. Stembler and David E. Milgram, president, Milgram Theatres, Philadelphia, met last week to work out a program of action to halt the sale of recent films to television.

Milgram has received hundreds of letters from all sections of the industry commending him for his recent ad in MOTION PICTURE EXHIBITOR headlined: "Sunday Night Suicide!" which described the way his theatre business was hurt on a Sunday night when free television was showing the same type of movie that he was selling tickets for—and with the same star.

As a result of the meeting, Stembler announced that TOA would step up the pace of its campaign to stop the sale of recent films to television. He recalled that in 1958 the Theatre Owners had Sindlinger & Company complete a study which proved that not only exhibition but distribution and production as well were hurt by the sale of 10-year old films to tv.

"The survey documented the obvious fact that it's always tougher to get customers for anything when they're getting it free," Stembler stated. "The situation has reached disaster proportions since the Sindlinger report was submitted. TV viewers are now able to see not 10-year-old but two and three-year-old films.

"We of TOA once again urge the distributors and producers of Hollywood to stop the sale of films to television—or certainly the current ones—to put a halt to their suicidal actions that, if continued, will destroy us all."

## "Child" Competes At Festival

WASHINGTON, D. C.—The United States Government has accepted the invitation of the Government of Argentina to participate in the 1963 International Mar del Plata Film Festival, Buenos Aires, March 13-23.

"A Child Is Waiting" (Stanley Kramer-United Artists) has been selected as the official U. S. entry in the festival, it was announced by George Stevens, Jr., director of the Motion Picture Service, U. S. Information Agency, and Fred Zinnemann, chairman of the Hollywood Guilds Festival Committee, which made the selection.

The Guilds Committee was established in 1962 by the presidents of the film industry's four talent guilds at the request of USIA. Committee members for 1963 are Fred Zinnemann, Willis Goldbeck, and King Vidor (alternate)—Directors Guild of America; Gene Kelly, Richard Widmark, and Charlton Heston (alternate)—Screen Actors Guild; Walter Mirisch, John Houseman, and Martin Manulis (alternate)—Screen Producers Guild; Allen Rivkin, Ernest Lehman, and Daniel Taradash (alternate)—Writers Guild of America.

## Wilder-Mirisch For Three

NEW YORK—Billy Wilder's Phalanx Productions has signed a new contract to make a minimum of three motion pictures in association with The Mirisch Company, it was announced by Harold Mirisch, president.

This new deal continues an exclusive association between producer-director-writer Wilder and The Mirisch Company which began five years ago with the inception of the independent film-making organization.



# Para., Embassy Will Produce Film Based On "Carpetbaggers" Character

NEW YORK—A second agreement within four months has been concluded between Paramount Pictures and producer Joseph E. Levine's Embassy Pictures, it was jointly announced by Jack Karp, vice-president in charge of Paramount Studios, and Levine, president of Embassy.

The latest contract is separate and distinct from the pact signed last September for the production of "The Carpetbaggers," based on the best-selling novel by Harold Robbins. The new agreement calls for Levine and Paramount to produce "Nevada Smith," which will be based on the character of the same name in the novel, "The Carpetbaggers."

"Nevada Smith," to be filmed in color under a multi-million-dollar budget, will go into production directly after the script is completed. A major screenwriter will shortly be assigned to the project.

Both films will be distributed world-wide by Paramount.

The new agreement was reached in Hollywood, following a series of meetings between Levine and Paramount executives Barney Balaban, president; George Weltner, executive vice-president; Martin Rackin, studio production head; and Karp.

Commenting on the new pact, Levine revealed that a number of additional projects are under discussion by Paramount and Embassy, among which are important motion picture properties.

Levine further declared, "It is unique in motion picture history that two such great subjects—"The Carpetbaggers" and "Nevada Smith"—can be scheduled for production from one book."

Levine continued, "The Paramount executives are to be commended for their vision and enterprise in seizing on the possibilities inherent in this new venture."

Karp said, "Paramount is extremely proud to continue its association with Joseph E. Levine with a project that promises to be every bit as exciting as 'The Carpetbaggers.' We deem it a pleasure to be working with this master film man."

## L.A. To Fete Freeman

HOLLYWOOD—Y. Frank Freeman, board chairman of the Producer's Association and Paramount vice-president, will be honored at a testimonial dinner on April 28, sponsored by all branches of the industry and the Greater Los Angeles community.

## "Mountain" to Music Hall

NEW YORK—"Spencer's Mountain" will have its world premiere in May at Radio City Music Hall, it is announced by Jack L. Warner, president of Warner Bros., and Russell V. Downing, president of Radio City Music Hall.

## 20th-Fox Ups Stermer

NEW YORK—Morris Stermer has been named purchasing department manager by 20th-Fox, it was announced by Marshall J. Kagan, manager of administrative services. Stermer was formerly purchasing assistant for the company.

## MGM's O'Brien To Studio For Production Talks

CULVER CITY, CALIF.—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., has arrived at the MGM studios for meetings with Robert M. Weitman, head of production, and with the producers of forthcoming MGM pictures. This is O'Brien's first studio visit since his election.

Joining the meeting are heads of various studio departments. Maurice Silverstein, Charles Pati, and Dan Terrell will also attend from the east.

Nicholas Reisini, president of Cinerama, Inc., was to join with the MGM group to complete plans for the American premieres of "How the West Was Won," second of the MGM-Cinerama productions, which will have its first showing in this country in Los Angeles on Feb. 20.

## O'Leary Joins Embassy

NEW YORK—John O'Leary has been appointed northwestern district manager of Embassy Pictures, a newly-created post, effective immediately, it was announced by Carl Peppercorn, vice-president and general sales manager.

O'Leary has resigned his post as San Francisco sales manager for 20th-Fox to accept the new position with Embassy. From headquarters in San Francisco, he will supervise that area as well as the Portland and Seattle territories for Embassy, reporting directly to Wayne Ball, western division manager.

O'Leary entered the motion picture industry in 1938, joining the 20th-Fox home-office staff. Since then, he has held a variety of executive sales positions with that company.

# SW Takes Over Lone Star Circuit; 32 Drive-Ins, Five Indoors Added

DALLAS—Stanley Warner Corporation is now the owners of the Lone Star Theatre Chain. Thirty-seven theatres, 32 drive-ins and five conventional houses, in and near the important cities of Texas, have been added to the 212 now operated by Stanley Warner.

S. H. Fabian, president of Stanley Warner Corporation, here for the transfer of ownership, said the Texas theatres will be operated by the present staff.

Albert Reynolds will be the zone manager; Brandon Doak, film buyer; Harry McCartney, contact manager; and Dan Goodwin, purchasing agent.

Besides Fabian, those who participated for Stanley Warner were Samuel Rosen, executive vice-president; Nathaniel Lapkin, first vice-president; Harry M. Kalmine, vice-president and general manager; W. Stewart McDonald, vice-president and treasurer; David Fogelson, general counsel; and Miles Alben, assistant secretary and counsel to the real estate dept. Representing the sellers were Ned Depinet, Sam Dembow, Mrs. Claude Ezell, Dowlen Russell, and Albert Reynolds.

## L.A. Tent Annual Ball Honors Sinatra, Chiefs

LOS ANGELES—The Heart Award of Tent 25, Variety Club of Southern California, was given to Frank Sinatra for his "services in behalf of children everywhere" at the show business group's annual inaugural ball.

Comedian Jack Benny, one of the scores of entertainment figures at the affair, accepted the Tent 25 honor for Sinatra, who was fulfilling a Las Vegas engagement. Fred Stein is chief barker.

The Variety Club ball also honored the organization's past chief barkers and past Ladies of Variety Club presidents "in acknowledgement of their 21 years of service enriching the lives of thousands of children."

Rotus Harvey, international chief barker of the Variety Club was a special guest. Sherrill Corwin served as master of ceremonies.

Co-chairmen of the ball were James H. Nicholson, American International Pictures; Corwin, Metropolitan Theatres; S. Charles Lee, architect and philanthropist; Marvin E. Mirisch, Mirisch Brothers Corp.; and Eugene Klein, National General Corp.

Among the stars were Ann-Margaret, Tab Hunter, Cara Williams, Troy Donahue, Connie Stevens, Ty Hardin, Suzanne Pleshette, Jayne Mansfield, Mickey Hargitay, Deborah Walley, John Ashley, Gigi Perreau, Jesse White, Chuck Connors, George Peppard, Dorothy Provine, Jan Clayton, Harvey Lembeck, and others.

## McVickers To Smerling

CHICAGO—Sheldon Smerling and associates have taken over a three-year lease on the McVickers from Martin Cinemara Theatres.

Smerling, head of Beacon Enterprises, now has Cinerama theatres in San Francisco, Detroit, Boston, Montclair, N. J., Montreal, and Fresno, Cal., and has a deal under way for a Cinerama theatre in Puerto Rico.

"I am grateful to the exhibitors of Texas for their hearty welcome to Stanley Warner, and to me personally," said Fabian.

"In undertaking exhibition in the southwest, it is a privilege to join a notable community of showmen who have been foremost in all joint efforts to advance the interests of exhibition and the progress of our entire industry.

"We see enlarged opportunities for exhibition in the leading growth areas of the nation, such as Texas.

"This is our first venture in drive-in operation. We have for some time been eager to develop a substantial group of open-air theatres. But the then existing road-blocks in the consent decree did not make this possible. We are happy that this opportunity arose to take over such a significant segment of successful drive-in theatres.

"We have moved into Texas and acquired an established and well managed business. With firm faith in its future and the future of the industry, we expect to make further progress from here."



## Central America Distrib To Modernize Methods

NEW YORK—Announcement was made in San Jose, Costa Rica, Central America, of the formation of a new motion picture releasing company called Associated Central American Film Distributors which will operate under the name of DACSA.

The new organization is headed up by Cambize Chahrdar, well-known in South and Central American distribution. His associates are Luis Dobles Sanchez, prominent Costa Rican businessman, coffee grower, and diplomat, and Ricardo Albarracin, also prominent in Costa Rican business circles and Vice Consul for Panama in Costa Rica.

Chahrdar, originally from Iran, gained his early distributing experience in that country and later worked in distribution in Europe, primarily in Italy. Five years ago he moved to Lima, Peru and set up Condor Films which serviced European productions, primarily, in Peru and nearby South American Republics. He later opened another distributing company in Santiago, Chile, Alo Film. Both are still active.

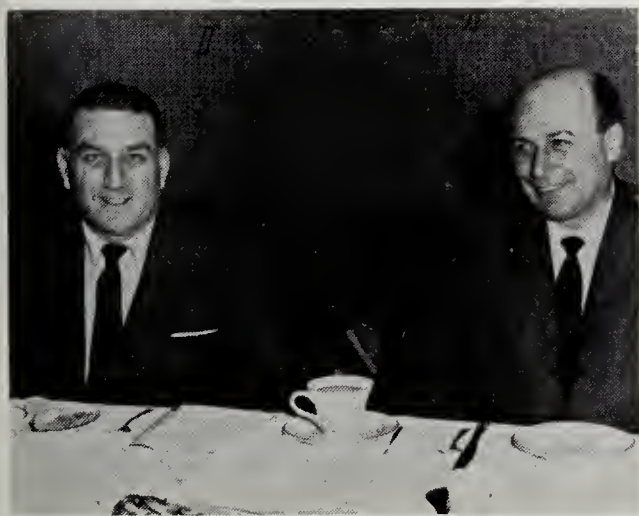
In a joint conference, the three officials of the new distributing firm cited the fact that distribution practices in some of the countries are far out-dated and have not kept pace with the times and conditions attendant to modern motion picture production and distribution throughout the world. In addition to updating methods of selling and distributing motion pictures within their area, DACSA officials stated that business practices and policies of the exhibitors must also be modernized.

Often, they said, archaic business practices on the part of the exhibitors work against the best interests of the producers, particularly the independents and producers of less expensive program type pictures.

## Museum Streamlines Name

HOLLYWOOD—At a regular meeting of the board of the Hollywood Museum, it was voted to change the name of the Hollywood Museum Associates to the Hollywood Museum.

According to Sol Lesser, president of the board, the change of name was made in order to consolidate both operating program and financial development activities of the new institution.



Jerry Bresler is seen at the Columbia home office in New York as he discussed his current production "Diamond Head" and his forthcoming "Gidget Goes To Rome" with Robert S. Ferguson, Columbia executive in charge of worldwide advertising, publicity and exploitation.

# LONDON Observations

By Jock MacGregor

THE CONCLUDING DINNER for the Warner-Pathe Golden Circle sales convention was more like a wedding reception. Everyone was in a light hearted mood, and for the first time Nat Cohen, Stuart Levy, and the Anglo Amalgamated executives and creative talent appeared under this banner. Delegates saw three new pictures, visited studios, had business sessions, and ate several hosted meals, and it was questionable as to which they had enjoyed most.

Louis Lewis made an admirable chairman. The weather and illness caused several last minute changes in the toast list. Nat proposed the toast to Warner-Pathe, and in the absence of Sir Philip Warter, Arthur Abeles revealed himself as one of the industry's gayest after dinner speakers in his reply. With its current line-up, he claimed the company was the biggest force in the industry and suggested that the salesmen will be worn out running away from exhibitors.

In welcoming guests, Lewis read out congratulatory cables from Jack L. Warner, Benjamin Kalmenson, Wolfe Cohen, Allied Artists' Norton Ritchey, who was stopped through illness from attending; American International's James Nicholson and Sam Arkoff; and Peter Rogers, who was detained on the Riviera because of his wife's health.

Warner-Pathe is a mutual distribution venture which in these days of necessary economy may provide the pattern for the future. With product from Warners, Associated British, Anglo, Allied Artists, American International, Elstree Distributors, and Film Producers Guild, its personnel are constantly active and overhead is consequently cut. With rising production costs and cinema closures, outmoded distribution machinery has to be overhauled.

INDUSTRY TOPPERS attended the 21st anniversary dinner of the British Film Producers Association in force. Board of Trade president Frederick Erroll was principal guest. He surveyed the industry as seen in government circles, but gave no clue to changes or developments, save that should Britain join the European Common Market the suppression of the national identity of films was not foreseen. . . . Cinema Exhibitors Association General Secretary Ellis Pinkney has reported on his visit to the TOA convention and American tour fully to members. The two factors that struck him most were the high level of car ownership and the anti-trust laws. The opportunities for British films in the U.S., he feels, seem to be good if the public is aware of the personalities involved. He might have added, "If the exhibitors were also made aware of the personalities."

WHEN THE CENSOR proposed the "X—Adult Only" category in 1950, I forcefully championed that while it would allow the free showing of specialized continental pictures, it would one day be applied to major English speaking features. Some executives pooh-poohed me and said I was worrying about something that was unlikely to happen. Then an "X" was slapped on "Quo Vadis" to a surprised trade. Now with so many producers fascinated with sordid themes, there is such a glut of "X" pictures that the Rank and ABC circuits alternate with them on release. Of the 11 English speaking first features passed in December, no less than 5 are "X," including "Diamond Head" and "Whatever Happened to Baby Jane." Many managers are now complaining about the "shaky Xs" like "Lolita" and "Boys Night Out," claiming patrons "Xpecting" something strong are disappointed. Meanwhile "Xs" have to wait their turn for release, and it is debatable, no matter how successful they are on first run, if they ever end with such high takes as equivalent quality general patronage pictures.

PRINCESS MARGARET will attend the Paris Premiere of "Lawrence" at the Opera House on March 8. . . . Anglo postponed the release of "Mind Benders" as it clashed with "Lonely Stage," in which Dirk Bogarde also stars. . . . MGM is reissuing "Rope," formerly a Warner release. . . . Details for the New York premiere of "Zulu" have been reported in the Daily Mail before details for the production have been finalized. . . . This is where we came in. "Cleopatra" goes back to Pinewood for additional scenes when Elizabeth Taylor and Richard Burton can be spared from "The VIPs," which Anthony Asquith is directing at the MGM British Studios. . . . Dimitri Tiomkin will conduct the London Symphony Orchestra for the "55 Days at Peking" music tracks.

## Fabian Expansion Mapped

NEW YORK—The building programs for theatres built in shopping centers in the metropolitan area has received new impetus. It was announced by Edward L. Fabian, Fabian Theatres Corporation, that negotiations have been completed for a new 1500 seat theatre to be constructed in the Bay Terrace Shopping Center, Bayside, Long Island. The theatre will be equipped with the latest innovations in projection, comfort, high fidelity sound, including 70-millimeter projection.

The Fabian Circuit operates a chain of theatres throughout upstate New York, New Jersey, Pennsylvania, and Virginia. In the metropolitan area, their theatres include the Fox, downtown Brooklyn; Paramount, St. George, and Ritz, Staten Island; and Bellevue, Upper Montclair.

## Five From Seven Arts

NEW YORK—Seven Arts Productions has five major presentations ready for national release, three of which will be distributed by Metro-Goldwyn-Mayer and Warner Bros., it was announced by Eliot Hyman and Ray Stark, heads of Seven Arts.

"The Main Attraction," starring Nancy Kwan and Pat Boone, and "Tamahine," starring Miss Kwan, are for MGM release.

Warner Bros. will distribute "Rampage," starring Robert Mitchum, Elsa Martinelli, Jack Hawkins, and Sabu.

Completing Seven Arts' forthcoming product schedule is "Sammy Going South," chosen as this year's Royal Command Performance film, starring Edward G. Robinson, and "The Small World of Sammy Lee," starring Anthony Newley.



# The NEW YORK Scene

By Mel Konecoff

AT A LONDON AIRPORT late in the summer of 1962, Judy Garland boarded a jet plane bound for New York. She took with her a mountain of luggage, her two younger children, Lorna and Joey Luft, and the good wishes of all her British fans. Behind her in England she left two bodyguards hired to protect the children, a secretary, a nanny, and a new film, as well as the producer-partners of the film, Stuart Miller and Lawrence Turman, United Artists' bright, young team.

The film, "The Lonely Stage," is scheduled to open around the country during Easter week. Garland and friends will go to England for the March 6 opening at the Plaza, and this is to be followed a week later in 100 surrounding theatres.

It was brought in on budget for under \$1,500,000, and so pleased are UA officials with this and the film, said vice-president David Picker, that there is no project too good for the pair. Every nickel is on screen and nary a one is wasted.

As regards the campaign, vice-president Fred Goldberg noted it will be an extensive one, with tv to play a large part in the selling. The planning on the campaign got under way before production was actually started, and the trailers were being made as the filming took place.

During the year in England, the pair not only turned out the film with Garland, the first in which she sings since "A Star Is Born," but also "The Stolen Hours" (a re-make of "Dark Victory") with Susan Hayward, which was also brought in under \$1,500,000. This will be a fall release.

These were made in England because this was the proper place to make them, in their opinion. Of course they didn't turn down an offer to make them under the Eady Plan, but this wasn't the prime consideration, they said.

Next on the Millar-Turman schedule is "Best Man," a former stage play, which will be filmed later this year in California, and it is expected to be released just prior to the national political conventions in 1964 since it deals with politics. This will be the third picture of a four-picture deal over a three-year period with United Artists. The fourth property will be announced shortly.

An interesting point they brought out is that in their opinion, three-fourths of today's young producers have operated in a vacuum as far as information about other films is concerned. It would be valuable generally if information on various pictures were traded back and forth so that past mistakes could be rectified, opined the pair.

**A MATTER OF HORROR:** American International hosted a luncheon at the Tower Suite of the Hemisphere Club for horror specialists Peter Lorre and Boris Karloff to mark the release of their "The Raven" and the start of a theatre tour locally. Vincent Price, who is also in the picture, couldn't be present since he was abroad.

Both stars have signed contracts with AIP for more pictures, Karloff for four more over the next 2½ years and Lorre to an exclusive four-year, eight terror picture contract which extends through 1967. "This," said company toppers Jim Nicholson and Sam Arkoff, "is part of AIP's new overall long-range program emphasizing expanded 'made in Hollywood' production and with top star names featured in bigger budgeted films."

Lorre's pact bars him from doing any outside films in the horror, science fiction, macabre comedy, or Edgar Allen Poe categories. The first AIP productions under the new contract, both set for 1963, will be "It's Alive," co-starring Frankie Avalon with Lorre, and "Comedy of Terror," co-starring Lorre, Karloff, and Price again.

Karloff related that his first Frankenstein film was his most rewarding role, and prior to that, he was in pictures for 20 years but no one but himself knew it. Live tv is his first preference next to a play since he likes the excitement generated by instant performance. All told, he's made about 100 pictures, and he never likes to see himself in one of his films until a year has passed since it was made.

His first film role was a bit part in "His Majesty The American," with Douglas Fairbanks, Sr., when he earned so much more money than he did on stage and asked—"how long has this been going on."

Among those present were Harry Mandel, Matty Polon, Fred Herkowitz, and Archie Berish, RKO Theatres; Milt Moritz, Ruth Pologe, George Waldman, and Howard Mahler, AIP; and Mort Goodman, Goodman Agency.

**BOOZE NOTE:** Know what seven year-old Linda Bruhl, who co-stars in "Papa's Delicate Condition" with Jackie Gleason, told us? That the liquid that Gleason drank throughout the picture was WATER. We were gonna hit her over the head with her Barbie doll, but her mother was watching.

**STATUS NOTE:** The other day we got a belated New Year's card from actor Laurence Harvey, who is filming "The Ceremony" in Madrid.

## Pink's "Castilian" First In Panacolor Process

HOLLYWOOD—After an enthusiastic initial screening of "The Castilian," the first feature in Panacolor, producer Sidney W. Pink through his new company, S.W.P. Productions, Inc., has contracted to use the present entire output of 20,000,000 feet of Panacolor 35 mm film for 1963 for Pink's production of four feature films during the year, for major release.

Pink has entered into the four picture deal with Panacolor, Inc., headed by Harry E. Eller, for the filming of "Pyro," starring Barry Sullivan, which will be shot in Spain, in March, 1963; "The Invisible City," starring Cesar Romero, Barry Sullivan, Hoagy Carmichael, also to be filmed in Spain; "Vanilla, Chocolate And Strawberry," which will star Frankie Avalon, and "Unknown Galaxy," to be filmed in the United States.

Panacolor is the first major new color process to come to Hollywood in 12 years. It is a fully automatic and continuous three stage process, which produces color motion pictures release prints on black and white positive stock ready for exhibition.

Panacolor, Inc. is presently on an expansion program whereby they will increase their 35 mm color film output to 50,000,000 feet for additional motion picture production, both here and a proposed new plant in Europe, as well as new sales and services offices in New York. In addition, 16 mm film production of 100,000,000 feet to service the industrial, educational, government, and tv markets is being readied and will start production in April, 1963. Additional facilities to expand this to 300,000,000 feet are under way.

Comment at the initial screening of "The Castilian" was that Panacolor reproduces every conceivable color and shade that is in the negative.

Eller also stated, "We at Panacolor are very happy to take this opportunity to commend Sidney W. Pink and Warner Brothers for their faith in our company and our process. It has taken great vision and foresight and we are happy that the venture has turned out to be a success for all concerned."

Printing and processing are combined into one continuous operation where raw black and white film enters the machines and finished color prints are inspected at the other end, ready to be delivered to the customer. A completely new type of printing technique has been designed and produced which enables Panacolor to do registration printing on a continuous printer at speeds greater than 200 feet per minute. All previous registration prints required intermittent "steps" printers limited to speeds below 50 feet per minute. Chemical solutions are applied to the film surfaces in the form of viscous layers which are subsequently washed off.

## Percentage Suits Filed

POTTSVILLE, PA.—Melvin L. Heinbach, doing business as Melvin L. Heinbach Enterprises, was named as defendant in nine percentage suits filed here in the Court of Common Pleas. Allied Artists, Buena Vista, Metro-Goldwyn-Mayer, Paramount, 20th-Fox, Warner Bros., United Artists, Universal, and Columbia each filed a separate action for damages, claiming additional rentals due at the Hi-Way Drive-In, Frackville, Pa., the Pocono Drive-In, Stroudsburg, Pa., and the Roxy Drive-In, Elmira, N. Y.

## WOMPI Invites First Lady

DALLAS—Mrs. John F. Kennedy, wife of the President of the United States, has been invited to attend as honored guest the forthcoming international convention, conference, and seminar of Women of the Motion Picture Industry here on Sept. 13-14-15.

As honored guest, Mrs. Kennedy was advised that she would be presented jointly by the Honorable John Conally, Governor of Texas, and Eric Johnston, president, Motion Picture Association of America.

## "West" Set For Phila.

PHILADELPHIA — Boasting a huge star cast, the long awaited Metro-Goldwyn-Mayer-Cinerama production, "How the West Was Won," has been set for an extended reserved seat engagement at the Boyd here starting March 7.

Premiere plans will be announced shortly, according to Frank Damis, zone manager, Stanley Warner Theatres; Nicolas Reisini, president, Cinerama; and Robert Mochre, national sales manager for MGM.



## ALBANY

Albany Variety Club Tent Nine decided to postpone observation of "Variety Week" from Feb. 10-16 to Feb. 24-March 2. Second Assistant Chief Barker Martin Burnett, who is chairman of the "week" said it would start with open house in the Sheraton Ten Eyck Club quarters and close with a dance at Neil Hellman's Thruway Motor Inn. The Women's Auxiliary under chairwoman Mrs. Lise Artist, wife of the Chief Barker, also scheduled an affair for its members. . . . 20th-Fox's "Sodom and Gomorrah" was scheduled for the Strand at \$1.25 top; and 20th-Fox's "The Longest Day" will have its road show premiere at the Hellman on Feb. 8. It will also play later at a Kallet Utica theatre. . . . Assemblyman Harold I. Tyler, who formerly operated the Delphia, Chittenango, has begun his sixth term. The Delphia is no longer operated as a theatre.

## ATLANTA

Newly elected chairman of the Ladies' Committee of Tent 21, Variety Club, Mrs. Gladys Housworth Tribble, held a board meeting in the club rooms and outlined tentative plans for the current year. . . . Cari Releasing Corporation, formerly Desilu, has opened an office at 203 Walton Street with Buford Styles handling the bookings, etc. Centers being handled out of Atlanta are Charlotte, Jacksonville, Memphis and New Orleans with National Film Carriers servicing prints and National Screen Service handling all advertising materials, trailers, etc. . . . Martin Theatre Company has scheduled the opening of the Martin on the site of the old Rialto for late in June. . . . The executive board of WOMPI met at the Variety Club with president Bernice Hinton. It was announced that Helene Spears, Georgia Theatres, had replaced Anita Wright, of United Artists, as second vice-president; and Neil Middleton, MGM had replaced Jean Mullis, Theatre Supply Company. . . . The seats in the Sunrise, Fort Pierce, Fla., have been rehabilitated, according to manager Bill Parker. . . . Mrs. Pat Holt, American International staff, returned to her desk after illness. . . . The Clover, Montgomery, Ala., has been renovated. . . . Walter Morris, veteran theatre owner and builder has retired from active management of the Knoxville, Tenn., Pike and Tower, which have been leased to the Simpson Operating Company, headed by Charles Simpson, president, Capital Releasing Company, Atlanta. Hugh Rainey, Simpson vice-president, is acting as city manager there. Rainey is continuing to serve as manager of the Riviera, a post he had held for some time. The Riviera will continue to be operated by the Riviera Theatre Corporation with Simpson as president and Rainey as vice-president, general manager and treasurer. Under the new management the Pike will become an art theatre.

## BUFFALO

Lorne Greene, featured in the tv series, "Bonanza," was added to the list of celebrities who appeared on the Tent 7, Variety Club Telethon for the benefit of the club's charity, the Rehabilitation Center of the Children's Hospital. Past chief barker Michael F. Ellis, Jr., was chairman of the Telethon. . . . Representatives of more than 20 weekly newspapers serving western New York gathered in Rochester to discuss photo-journalism and photoreproduction techniques with officials of the Eastman Kodak Company. The conference was arranged by Robin F. Garland, Kodak's

photo press sales division, at the request of the newspapermen. . . . Robert Finegan has joined Dynacolor Corporation as sales promotion manager of the Rochester film processing and manufacturing firm. Formerly an advertising manager at Bausch & Lomb, Inc., Finegan reports to Romert M. Miller, sales manager.

Averaging out the estimates of qualified movie showmen heerbabouts, we come up with the tidy little figure of \$3.50 as the basic top charge for 'Cleopatra,' when the presumed wonder-work arrives on our stem in late June or early July," said Ardis Smith, drama critic of the Buffalo Evening News, in his column. "The cost of seeing the picture is likely to be hoisted a bit over week-ends, according to the same unquotable authorities," said Smith, who also declared that "the hypothetical \$3.50 for Buffalo is not unprecedented as 'South Pacific' fetched that sum in week-end and holiday showings." . . . "The Longest Day," will open at Schine's Monroe, Rochester, on Feb. 12, according to an announcement by Frank Bassett, city manager for the Schine Circuit. The premiere performance will be sponsored by Monroe County units of the Veterans of Foreign Wars. . . . A large crowd of barkers, their wives, sweethearts, and the Barkerettes of the Women's League attended the first combined installation banquet of Tent 7, Variety Club of Buffalo. Edward H. Kabinoky, Variety Club's 1962 Man of the Year, was toastmaster. . . . Charlie Funk, managing director, Century, held an invitational preview of "The Longest Day." The big production is coming soon to the Century. Funk is enthusiastic over the advance sale of reserved seats for the forthcoming stage presentation of "My Fair Lady," which he says is terrific. On "The Longest Day," showings will be reserved on the ground floor, but the balcony will be unreserved. Top price for the picture will be \$2.50. . . . "Buffalo theatre has much going for it, but no complete success will be achieved until it is taken out of the hands of the snobs," declared Pulitzer Prize author Joseph Kramm just before his return to New York City after a 12-week stint as managing director of the small capacity live Off-Broadway theatre in

the Richford Hotel. Kramm felt that current ticket prices are keeping theatrical interests from spreading to the box office.

## CHICAGO

Albert S. Beilin, midwestern manager for Warner Bros. music division, died after a long illness. He was associated with Warner Bros. for the past 30 years. He leaves surviving his wife, two daughters, a sister, and two brothers. . . . Ralph Ermulio has retired from his post at the B and K Rivera. Ermulio will be succeeded by Lawrence Whitaker of the Valencia. . . . Chicago offices of Sterling Movies has named Mel Schreibman manager. This company with expanding quarters has moved to the Borg Warner building at 200 South Michigan, Chicago. William Troy is sales manager. . . . Douglas Helgeson, former manager, now closed Palace, is reported to be joining the Cinerama department of Martin Theatres as manager. . . . Corey Movie Supply Company has been organized by N. Rubin. B. Crane is acting as the company attorney. . . . Mrs. Dave Wallerstein, wife of the president of Balaban and Katz, is better after surgery at the Michael Reese Hospital. Mrs. Wallerstein was treasurer in charge of the special charity showing of "Lawrence of Arabia" for the Youth Centers of Chicago. . . . Nathan E. Jacobs, publisher of Movie Guide, has returned after conferences with Margaret Herrick, executive director of AMPA in Hollywood. Movie Guide is to devote special pages in its upcoming issue in connection with Oscar awards. . . . David Wallerstein, B and K's president, and president of the State Street Council, has been named to set up a committee towards creating more convention business for Chicago by Mayor Richard Daley. . . . John M. Doerr, secretary of Alliance Circuit, and his wife are once again grandparents. Their son, John M. Doerr, and wife Sandy became parents of twins, Tammy and Terry. This makes seven grandchildren for the senior Doerrs.

## CINCINNATI

Rod Serling, screenplay writer for Columbia's "Requiem for a Heavyweight," said in a discussion on the "State of the Mass Media"



Seen at the recent testimonial dinner-dance given by Variety Club of Baltimore, Tent 19, to Bill Brizendine in honor of his appointment as an international representative on the board of Variety Clubs International at Blue Crest Fordleigh, Baltimore, Md., were, left to right: Joseph Garfink, chief barker, Tent 19; Edward Emanuel; Brizendine; and Ralph Pries, Berlo Vending Company, Philadelphia.



that his chief concern is freedom, "freedom to present issues and to state opinions." He told an American Civil Liberties Union meeting that there has been a marked improvement in mass media since the early 1950s. "There is more and more of a return to the concept of freedom to speak your mind, to take a position on an issue, and to espouse a cause—even an unpopular one," he said. He concluded that he didn't think we can have too much freedom—his concern is that there is not enough. Serling, who taught a class in writing for the mass media during the first semester at Antioch College, Yellow Springs, O., is returning to the west coast to resume his writing for films and tv plays. . . . Virginia Graham was in town to arrange promotions for Paramount's "A Girl Named Tamiko," scheduled for the Albee in late February. . . . E. C. Naegel has resigned as AA salesman. . . . The Columbia, Portsmouth, O., closed for several months, has been reopened by owner Nick Argeros with Jack Needham, Columbus, O., doing the book- ing and buying. . . . At the annual meetings of IATSE Locals, the presidents and business agents were reelected—Dave Schreiber, U-I shipper, B-37, and Tony Knollman, 20th-Fox head booker, F-37.

## COLUMBUS, O.

Architect's sketch for the proposed \$5 million civic stadium for downtown Columbus was printed in local papers. The stadium, with a plastic removable top, would add 30,000 seats available for outdoor entertainment and sports. The plastic top, combined with heating facilities, would make it an all-weather facility. Two sites are under consideration. . . . Samuel T. Wilson, Dispatch theatre editor, plans a Broadway visit during the week of Feb. 27 to see new films and plays.

## DALLAS

Dale Robertson was scheduled to be in Dallas Feb. 5 to attend the Texas Drive-In Owners Association convention. Robertson has just produced his first film, "The Man From Button Willow." It's an animated Western, said to be the first of its kind in the industry. . . . James R. Velde, United Artists vice-president of New York, headed a conference here of sales managers from across the country. . . . Lloyd Rust, active in the motion picture industry for nearly 50 years, has announced plans for his retirement. For the last three years, Rust has been at General Films Distributing Co. In addition to his post as booker, he has been active in theatre operations and film distribution. Ann Dennis will be promoted to head booker at General Films and Empire Pictures, with Lea Ford as her assistant. . . . "Swordsman of Siena," Metro-Goldwyn-Mayer's film starring Stewart Granger, Sylvia Koscina, and Christine Kaufman, had a mass opening Jan. 31 at 11 Dallas county theatres—Denton Road Drive-In, Chalk Hill Drive-In, Garland Road Drive-In, Hampton Road Drive-In, Lone Star Drive-In, Casa Linda, Wynnewood, Preston Royal, and Granada, all in Dallas; Irving, Irving, Tex., and Uptown, Grand Prairie, Tex. . . . Columbia Pictures fired its big guns in an advertising, publicity, and exploitation seminar in behalf of "The Man from the Diners Club." Coming for the seminar were Rube Jackter, vice-president and general sales manager, and Robert S. Ferguson, director of worldwide advertising, publicity, and exploitation. Ferguson conducted the seminar at the Statler Hilton Hotel for an industry wide



At a conference in Stamford, Conn., were, left to right, Otto Preminger, producer-director of "The Cardinal" for Columbia release; Msgr. Nicholas P. Coleman, pastor, St. John's Roman Catholic Church in Stamford; Mayor J. Walter Kennedy; and Tom Tryon, who will play the title role in the film. Various key scenes will be shot at the Church.

audience, including theatre circuit executives, independent theatre owners, film buyers and film bookers. Jack Judd, Dallas, southwest division sales manager, hosted the meeting.

## JACKSONVILLE

Harvey Garland, Florida State Theatres' film buyer, and Horace Denning, district supervisor of Dixie Drive-In Theatres, have been re-elected for another year as vice-presidents of the Greater Jacksonville Fair Association and Oliver Mathews, Universal office manager, will again serve as secretary of the group. All three men are representatives of the Motion Picture Charity Club which sponsors the midway attractions at the annual fair. . . . WOMPI members sacrificed their lunch periods for a week in order to take over March of Dimes collections in the vicinity of the Roosevelt Hotel. Mary Hart, WOMPI finance chairman, reported that both local downtowners and persons attending conventions at the Roosevelt were most generous with their donations. . . . A final count has revealed that nearly 35,000 student and teacher theatre identification cards, printed at the expense of the city's indoor houses, have been distributed to Duval County schools for the 1962-63 term. The cards are sold for 25 cents each to the students and teachers, and the monies received are used to finance school social activities. When the cards are presented at box offices, the holders are admitted at prices midway between those for children and adults. . . . W. O. "Ollie" Williamson, Warner Bros. district manager from Atlanta, spent a few days here with Johnny Tomlinson, local Warner manager, and his staff. . . . George Robertson, former manager of FST's Edison, Fort Myers, is now assisting Jack Mahon in managing the entertainment complex at FST's Weeki Wachee Spring. . . . The new manager of the Edison is Floyd Hrabal, a former assistant to Herb Roller, manager, Polk, Lakeland. . . . Bob Harris, FST district supervisor, announced that the Lake, Lakeland, was closed down Jan. 12. . . . Loew's Normandy Outdoorer, which has been sold to make way for a new \$4,000,000 shopping center, is expected to be operational through mid-February although many of its speakers have already been dismantled. . . . George "Red" Davis, APCO drink machine factory man from Miami, and George Uliano, APCO salesman, conducted a school on the first mezzanine floor of the Florida for the benefit of a group of FST theatre managers.

## MEMPHIS

Thomas Stewart, operator, Rosewood, has appealed to the citizens of the suburb in which the theatre is located "to help control drinking, profanity, and vandalism by teenagers." He made the appeal to about 200 patrons of the theatre, adding that he had been losing \$2,000 a year because of vandalism. Stewart stated that "if the losses continue, I will not be able to operate after Feb. 1, 1964, when my lease expires." . . . The manager of Rosewood told the house's patrons that drinking and use of abusive language in and around the theatre had reached the point where his only alternative is to call police. The Rosewood was one of Memphis' hardest hit theatres during an outbreak of teenage vandalism in 1956. . . . Ritz reopened in early January. This house is located in Nettleton, Miss. . . . Sixty-five Drive-In, Conway, Ark., closed for the season. . . . "The nation would be better off without 'self-appointed censors' who decide what their town is going to read," Bennett Cerf, a leading publisher, told an audience at Little Rock (Ark.) University. The publisher expressed concern about the national wave of censorship. . . . In Memphis, the Shelby County Grand Jury indicted William W. Kendall, 38, manager, Studio Art, on charges of exhibiting an "obscene film." Two vice squad detectives seized the French film, "I Spit On Your Grave," after it had run for four days. William Goodman, Memphis attorney for Art Theatre Guild, told the vice squad at the time of Kendall's arrest that "Mr. Kendall was ordered by his boss in New York, Saul Shiffrin, to show the film." Kendall is free on \$500 bond, and it will probably be from four to six months before the case is tried. Conviction calls for a fine of \$50 to \$1000 or imprisonment up to one year, or both. Attorney General Phil M. Canale Jr., said this litigation could keep the film off the screen for a half year. The film is being held as "evidence."

## NEW HAVEN

James M. Totman, Stanley Warner zone manager, has assigned Perry Nathan, resident manager at the Warner, Worcester, additional duties as Massachusetts district manager, supervising the Capitol, Springfield; Warner and Palace, Lawrence; Warner, Lynn; and Port, Newburyport. . . . Leonard Kupstas, manager, SW Garde, New London, Conn., has been named manager of the 800-seat College, now being completed at the Storrs Shopping Center, adjacent to the University of Connecticut campus, 25 miles east of Hartford. A late February opening is anticipated; art and selective film policy will be in effect. Drew Ebersson was architect. The theatre will be sole showcase servicing a growing community of 15,000. . . . John Scanlon III, operator of the Lockwood and Rosen Strand, Winsted, Conn., closed down the theatre for a week because of boiler difficulties. . . . SW started another series of six Tuesday operetta film programs at the State, Manchester, charging a top admission of one dollar. . . . Franklin E. Ferguson, general manager, Bailey Theatres, designated Feb. 6 for Connecticut premiere of 20th-Fox's "The Longest Day" at the Whalley, New Haven, the Independent Order of Odd Fellows-sponsored opening night's proceeds going to the Connecticut Eye Bank and Visual Research Program. A reserved-seat policy will be in effect. . . . David Jacobson, president, Jason Theatrical Enterprises, Inc., leasees of the Warner, Tarrington,



has been elected to a three-year term on the board of directors, Torrington Chamber of Commerce. . . . William Daugherty, Lockwood and Gordon Connecticut division manager, has named Charles Shaw, formerly with Wometco and Florida State Theatres, Miami, as manager, Cine Webb, Wethersfield, succeeding William Murphy, who has left the circuit. . . . In Worcester, Mass., Redstone Theatres, Inc., anticipates a late February opening of the Cinema 1 Theatre on the site of the one-time independent Park. The \$200,000 project, listing William A. Riseman as architect, will feature 661 seats, all on one floor, and adjacent parking for 240 cars. It will have a wall-to-wall, 16-foot-high screen. John Lowe, formerly assistant to Samuel Goldstein, president of Western Massachusetts Theatres, Inc., Springfield, will serve as Redstone resident manager. . . . WHCT-TV (Channel 18), Hartford, home base for America's first over-the-air subscription tv experiment, has started a "theatre party plan." Area groups and organizations are invited to conduct their evening meetings at the downtown tv studios, evening's highlight the screening of a full-length motion picture. Charles O. Wood, resident general manager, serves free refreshments at conclusion of each "theatre party."

## NEW ORLEANS

Joel Bluestone, owner, Gretna Greens Drive-In, Gretna, La., has leased the Gaiety Theatre on Royal and Ursulines Streets in the French Quarter and will operate it as an art showcase. Art exhibits will be in the lobby and coffee will be served patrons. Spot has 160 seats and will open on March 1. . . . The local Colosseum of Motion Picture Salesmen, Loge Number Two, treated the exchange branch managers to a luncheon at the New Orleans Hotel. . . . H. P. Mosely, dean of MGM's local sales staffers, was advanced to the office manager's desk. . . . WOMPI Corinne Bouche, former MGM staffer, and Theodore Foret will be married in St. Leo, The Great church on Feb. 23.

## PHILADELPHIA

Variety Club, Tent 13's Ladies' Auxiliary will hold a "Heart of Variety" preview luncheon on the Roof Garden of the Bellevue-Stratford Hotel on Feb. 13 as one of the activities of "Variety Week." Funds raised will help support the Variety Camp for Handicapped Children at Center Point, Pa. Mrs. Lester Wurtele heads the women's auxiliary. Mrs. Albert Slap is chairman of the luncheon, assisted by Mrs. Rube Shapiro and Mrs. Jack Engel. . . . Ben Blumberg, formerly manager, SW Palace, is now a district manager for Stanley Warner. . . . Jack Jaslow, the independent film distributor, is now in Germantown Hospital. . . . Nathan Milgram Services is now handling buying and booking for the Benson, Philadelphia; Sinking Springs Drive-In, Singing Springs, Pa.; Temple Drive-In, Reading, Pa.; Mt. Penn Drive-In, Reading, Pa.; Lycoming Drive-In, Williamsport, Pa.; Starlite Drive-In, Muncy, Pa.; Deerlake Drive-In, Pottsville, Pa.; and Dallas Drive-In, Dallas, Pa. . . . Benny Harris' grandson, Spencer B. Gorman, was a first prize winner at the Charles H. Russell School Science Fair. . . . Veteran industryite Leon Behal will celebrate his 82nd birthday on March 20 and is looking forward to spending it in Atlantic City with his daughter.



Seen in New York City at the recent closed circuit "40 Pounds Of Trouble" telecast at which the stars, producer and director of the Universal feature spoke to newspaper, radio and television representatives in nine cities, were (left to right) Harry Mandel, president, RKO Theatres; Philip Gerard, eastern ad-publicity director for U; Henry H. "Hi" Martin, vice-president and general sales manager of U; and Fitzgerald Smith, of NBC 'Monitor' show, who handled the questions in New York.

## ST. LOUIS

Edna Boyne, who was booker at Paramount, died following a lengthy illness. . . . Funeral services for Louis P. Speros, who had managed the Marquette for 35 years, were held at St. Nicholas Greek Orthodox Church. He had retired in 1957. Surviving are his wife, a daughter, and a son. . . . St. Louis Tent 4 of Variety Club was to hold a luncheon meeting in the Zodiac Room of the Chase Hotel with Ceil Clayton as the entertainment headliner. Variety also plans a Valentine party to be held Feb. 9 in the Gourmet Room of the Park-Plaza Hotel. . . . Bernie McCarthy has resigned as sales manager at Allied Artists and will be replaced by Robert Lightfoot, who used to be with AA in St. Louis but most recently has been working in Denver. . . . Irving Shiffrin is in town working on Columbia's "Diamond Head," which is scheduled to open at Loew's State. . . . Fred Mounds, who used to be a salesman with UA here and is now branch manager in Indianapolis, writes that he has acquired a home in that city.

## SAN ANTONIO

Roy Moore, formerly with the State, Pittsburg, Tex., and the State, Atlanta, Tex., has moved here, where he has taken over the operation of the Statewide Theatres. Holdings include the following drive-ins, Rigsby, Mission Alamo, and South Loop. . . . An armed bandit held up the Olmos and escaped with about \$375 in cash. . . . Roberto Rodriguez, producer of "La Bandida" and "La Cucaracha," was a recent visitor here at the Azteca Film office. . . . Fernando Obledo, manager of the local office of Columbia, and his wife had as their guests Mr. Adalberto Mendendez and family from Mexico City, where her husband is manager of the Columbia office. . . . A bill to prevent showings of obscene movie films in Texas won the approval of the Senate State Affairs Committee in Austin, Tex. The measure, sponsored by Senator George Parkhouse of Dallas, would place censorship restrictions on foreign films and films traveling across state lines, two film types now unrestricted. "The chief trouble has been with

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foreign films," Parkhouse said. "That's where the trash has been coming from." "That type and those being made in backlots are the problems," said John Reed, attorney for the Council of Motion Picture Organizations in Texas. "With this bill you would be eliminating exemptions in the obscenity law which make it impossible for prosecutors to prosecute for showing obscene films." . . . Texas Governor John Connally noted that the Texas Drive-In Theatre Owners Association will hold its 11th annual southwestern convention in Dallas Feb. 5-7 and proclaimed that period as "Drive-In Theatre Week" in Texas. . . . Bill Samuel, manager, Rialto, Denison, Tex., is chairman of the 25th annual March of Dimes drive in that city. . . . Jack Walker is remodeling his Esquire, Carthage, Tex. Joe Joseph, Hardin Theatre Supply Co., Dallas, was in to install the very newest model Century HH projectors.

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For the recent Detroit opening of Warners' "Gay Purr-ee" at the Grand Circus Theatre, two young men dressed as "cats" passed out balloons and lollipops to young children and rolled along a bill-board mounted on a wagon with a huge ad attached to it.

## SEATTLE

Seattle's new Martin Cinerama, the first downtown motion picture house built since 1933, opened with the "Wonderful World of the Brothers Grimm." Here for the opening were producer George Pal and Ray and E. D. Martin, Martin Theatres. . . . Carol Hodgins

is newly employed in Sterling's programming department, replacing Betty Brestel, who is retiring while she awaits the stork. . . . Merna Esmay, formerly booker-secretary at 20th-Fox, has been named the new assistant booker. . . . Sterling Theatre Company's new 900-seat, \$200,000 Lynwood house is under construction, with an opening date in April anticipated. A name for the new house will be chosen in a neighborhood contest being conducted through the Lynwood newspaper. . . . 20th-Fox closed their Portland office and all booking and billing will be done out of Seattle. Charles Powers, Sr., will continue as representative in the Oregon territory.

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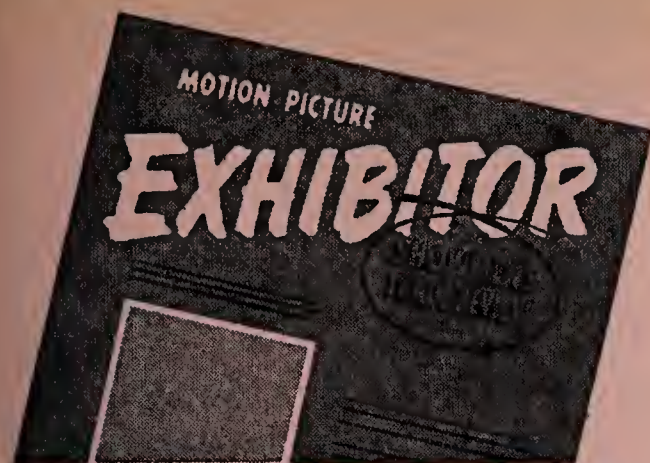
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Washington, D. C.  
DUpont 7-7200



Seen at the recent world premiere of U's "40 Pounds Of Trouble" at five Miami, Fla., theatres and theatres in the area are Herman Kass, U executive director in charge of national exploitation; Sonny Shepherd, vice-president, Wometco Theatres in front of Wometco's Carib with the winners of the "Most Charming Mother and Daughter" contest, Jean Karp and her daughter, Judy.





FEBRUARY 6, 1963 SECTION THREE  
VOL. 69, No. 6

# EXPLOITATION

**ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.**

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

## Mammoth Book Tie-Up For MGM's "Courtship"

"The Courtship of Eddie's Father," which has been selected by the Theatre Owners of America as their second Hollywood Preview attraction, will be the recipient of one of the most mammoth book-tie-ups in recent years.

Paper editions of the Mark Toby novel, published by Paperback Library, will be distributed to all bookstores, supermarkets, travel terminals and other points of sale by February 15th, a full month before the picture's initial bookings. Fieldmen of Publishers Distributing Corporation will be in touch with fieldmen of MGM setting up point of sale displays, local level tie-ups, and other publicity-promotion events designed to focus attention on the massive saturation openings planned for the production.

In addition, Bernard Geis Associates, publishers of the hardback book, are re-issuing over 10,000 additional copies to their dealers in cities where the picture is booked. The publishing house further will band the books with a wrap-around strip illustrating a scene from the production, with appropriate credits. Here too, MGM fieldmen will work hand-in-glove with fieldmen representing the publishing house with an eye toward getting bookshop window displays and similar local level publicity and promotion.

A massive screening program is currently being planned in cities which will open "The Courtship of Eddie's Father" to make use of this unusual simultaneous hardback and paperback book tie-up.

Another tie-up promotion campaign with AMF Pinspotters Company has been set by MGM on this film.

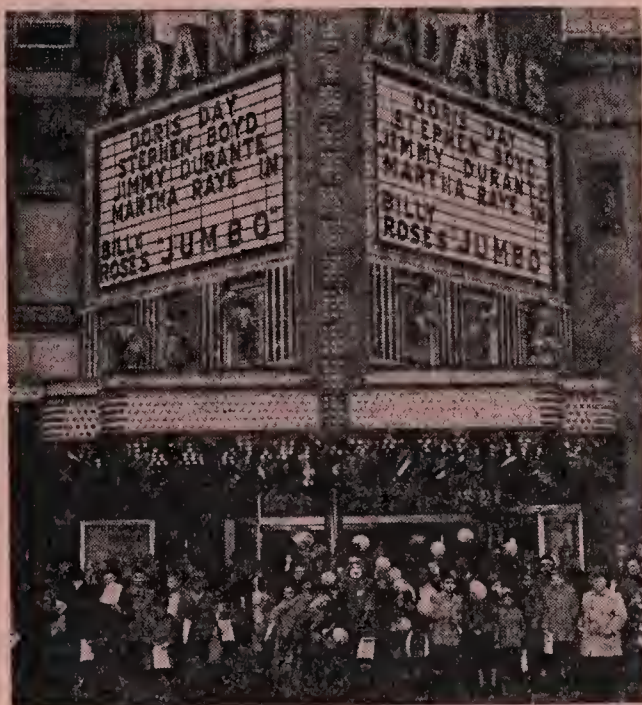
Special exploitation program is based on use of AMF bowling bag, ball and shoes in sequence spotlighting Stella Stevens and Jerry Van Dyke.

## Hello, Young Lovers

Striking still pictures of young lovers around the world, executed by Henri Cartier-Bresson, probably the world's most famous photographer, are one of the features of Joseph E. Levine's "Love at Twenty," an Embassy release which shortly will have its American premiere in New York.

Culled from his collection of photographs made in every part of the globe, the Cartier-Bresson shots serve as introduction to and transition between the five episodes of the romantic feature, shot by five leading young directors in France, Germany, Italy, Poland and Japan.

## MGM's World Heritage Films Gain Cooperation Of N.Y. Educators



Youngsters attending a Saturday morning showing of MGM's "Jumbo" recently at the Adams, Detroit, were greeted by the fitting antics of clowns and all received balloons, comic books and candy.

Following meetings with Board of Education officials, MGM has been accorded the unusual privilege of a special letter from its High School Division to all Academic and Vocational High School Principals in behalf of the showing of World Heritage Pictures in the New York territory.

The letter lists the eight literary classics: "Little Women," "Julius Caesar," "Pride and Prejudice," "David Copperfield," "Kim," "Captains Courageous," "The Good Earth," and "A Tale of Two Cities."

Mention is made that they will be released to local theatres two a month for one day only and that they are classics in the same sense as the books from which they derive.

The letter states further that, while it is not the policy of the High School Division to endorse commercial ventures, they make an exception in this case because the films have educational value and are related to the English course of study. The letter therefore authorizes the Principals, if they wish to do so, to enter into arrangements with local theatre managers which will permit the students to see the films at special student prices and the Principals are authorized to excuse the students before the end of a session so they may reach the local theatre in time for a showing, provided no student leaves more than thirty minutes before the end of his school day.

The letter furthermore makes it possible for the schools General Organization (G.O.) to sponsor a showing with the understanding that there will be no increase in ticket cost and that it will receive no less than 10% from the theatre on all tickets thus sold.

MGM is currently in communication with the Junior High School Division and Parochial School authorities in an endeavor to set up similar arrangements, thus aiming at 100% school coverage for the presentation of the World Heritage Pictures starting in February in this area.

## Travel For "Tamiko"

A major promotional tie-up for Hal Wallis' "A Girl Named Tamiko" has been set by Paramount Pictures with the American Society of Travel Agents.

Keyed to the Japanese setting of the film, window displays, colorful posters, stills and other selling aids are being made available to thousands of travel agents in all 50 states.

## Schools Aid "Mockingbird"

Universal is developing an unusually extensive school program to help promote "To Kill A Mockingbird" which is based on Harper Lee's best-seller.

Already being circulated is a four-page study guide prepared by Seventeen Magazine which is being distributed in conjunction with the February issue of Seventeen-At-School with some 12,000 educational groups throughout the country receiving the booklet. Seventeen has selected the film as its "Picture Of The Month" for February.

In preparation by the National Council of Teachers of English is a 12-page booklet in the "Studies In The Mass Media" series on the film. This will be made available to schools throughout the country.

Finally, a more elaborate booklet is being prepared in the "Novel Into Film" series by Universal for distribution to theatres to be used in local promotions with schools and educational groups.

"To Kill A Mockingbird" has already received the Bell Ringer Award from Scholastic Magazines and the Special Merit Award from Parents Magazine.



# UA, Exhibs Map "West Side" Bally To Counteract N.Y. News Blackout

Industry advertising, publicity and exploitation executives giving due consideration to the limitations imposed by the lengthy newspaper strike, have re-evaluated every method of ballying current attractions from extraordinary billboard and subway campaigns to the distribution of heralds at local super-markets, and including street stunts, the use of cross plugging by trailers, etc.

Consequently United Artists and exhibitors recently met on "West Side Story" and set the "total effort campaign for total audience film" and made plans for the current "first wave" launching of the picture in 32 key New York-New Jersey Theatres.

It was emphasized that the picture already had won wide acclaim and that the major task was to impress upon the public in the most dramatic fashion the names of the theatres at which the film would be playing with continuous performances at popular prices.

Radio spot announcements were given a particularly heavy budget since this medium enables specific audiences—housewives, teenagers and music listeners to be reached.

Starting a week ahead full support was promised by radio station managers, program directors and disc jockeys to give special play to the music of the film during the mass opening period. Evidence of the music's success is that it has been on the best-seller lists for almost four years. Exhibitors arranged for special programs on their local stations.

Television also played a key role. Viewers, time and again, were exposed to the name of their local theatre playing "West Side Story." An intensive study was made before selecting time slots, with the results that the TV spots as well as the radio announcements were adjacent to top-rated programs aimed at the widest possible audience.

An extraordinary tri-pronged transportation posting campaign was set. The first phase comprised two-color two-sheets, which were used on all subway platforms throughout the city. The posters carried the familiar "West Side Story" logo, with a major portion of the space devoted to the theatre names. The second phase of the subway campaign started a week later with window posters going up in each of the 6,600 cars in the New York subway system. Another card was employed in 650 cars of the Long Island Railroad.

Special appeal was made to high school and college students; and a heavy schedule of ads was set for school papers. Every major school publication in the area of the theatres was included.

The newspaper and magazine campaign began a week before playdates in Newsday, the Long Island Press; and other newspapers now publishing including Manhattan East, New York Standard, Village Voice, Bronx Press and Review, Brooklyn Eagle, and Bronx Daily. Also, papers in New Jersey and Westchester.

Ads also appeared in Cue Magazine, one two-thirds page ad featuring a complete list of the 32 "first wave" theatres.

In addition to the regular trailer, two special trailers were used in theatres. The first was a one-and-one-half minute cross-plug trailer, listing theatres playing the picture. The second was a brief text trailer utilizing the phrase, "Because of the newspaper strike,

## Industry Judges Named In MGM \$100 Contest

Selection of judges has been made in MGM's recently announced "Show Boat"—"Great Caruso" \$100 Contest. Representing exhibition, trade press and distribution respectively, Ernest Emerling, Abel Green and Ned Depinet will name the winner in the competition to find a new word or phrase for "re-issue" that does justice to the timeless treasures in the vaults of the film companies. It is pointed out by the sponsors of the contest that a compound word or a phrase that does the job is permissible for entry.

With MGM embarking shortly on a major trade and public campaign to present two of its most celebrated musicals "Show Boat" and "The Great Caruso," the company felt impelled to seek a better word or phrase to describe these famed attractions, a description which henceforth might find acceptance in trade vocabulary as a substitute for the time-worn and inadequate word "re-issue."

Entries should be sent to "Show Boat"—"Great Caruso" \$100 Contest, 1540 Broadway, 10th Floor, New York City. Closing date is March 31st. In the event of a tie, duplicate prizes will be given.

## Tie-Ups For "Diamond Head"

Columbia has completed arrangements for a "Diamond Head" tie-up with the Hawaiian Papaya Growers' Association, Pan-American World Airways, and The American Society of Travel Agents (ASTA).

The late fall advertising-exploitation campaign is part of a heavy drive by the association and airline to introduce the tropical luxury fruit to mainland breakfast tables. Point of sale plugging of the film, which was shot on location in Hawaii, will also be used.

Among other features of the cooperative venture are specially packaged baskets of the fruit which will be air-shipped to opinion makers throughout the country as a gift of the "Diamond Head" cast.

ASTA, through its thousands of member organizations across the country, is cooperating with Columbia in the promotional campaign on the film. Travel agents have been requested to offer their fullest cooperation under ASTA's policy of encouraging agents to take full advantage of motion pictures which lend themselves to the development of travel. Agents were further informed that Columbia has produced a counter-card featuring Sheraton's Royal Hawaiian Hotel and is also working closely in joint travel promotions with the Matson Lines, and United, Pan American and Northwest Orient Airlines.

would you be kind enough to tell your friends and relatives about 'West Side Story'."

Heralds, in unlimited quantities were ordered by theatres for imprinting of the theatre names and were distributed in shopping centers, supermarkets and other places where people congregated in large numbers. Attractive window cards were also made.



This voluptuous model stopped pedestrian traffic on busy Sixth Avenue, New York City, during the street ballyhoo on behalf of Embassy's "7 Capital Sins," which opened at the Sutton. She was one of seven each representing one of the seven sins treated in the film.

## "Sins" Sold To New Yorkers

New York, as everyone knows but the natives, is a "sinful" town. Now, anytime sin descends upon New Yorkers—especially in a capital group of seven—it's grist for the presses of the major local newspapers, again a magic group of seven (when they are printing).

They were not, due to a printers' strike, when Joseph E. Levine brought to the Sutton "7 Capital Sins," a modern treatment, with a Gallic twist, of the classic themes of Greed, Envy, Gluttony, Anger, Laziness, Pride and Lust.

Lacking the important medium of New York's leading daily newspapers, to Joseph E. Levine, Embassy's president, the promotion of "7 Capital Sins" was an exercise in showmanship for his staff. The problem—to make "7 Capital Sins" the talk of the town. This is how Embassy did it.

Street promotion, Robert R. Weston, vice-president in charge of world advertising, publicity and exploitation, decided, was not only necessary, it was proper. Immediately prior to the opening and following through to debut day, Embassy sent seven beautiful models and actresses, each representing one of the "7 Capital Sins," around the heavily populated midtown areas.

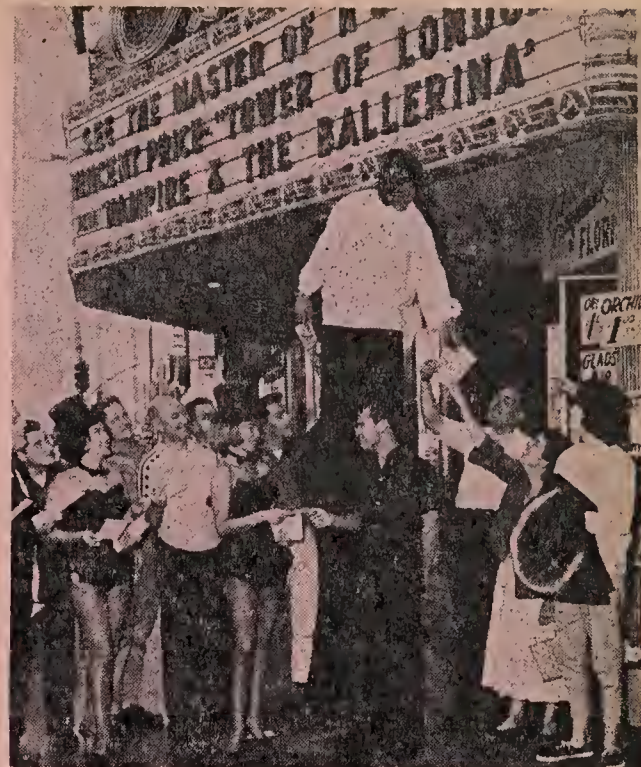
Each girl, carrying sandwich boards identifying her as one of the sins, distributed flyers to passersby. The results? Filming by Fox Movietone News; filming by TV news cameramen; news stories by out-of-town reporters on the scene; and radio news program plugs. All those breaks, incidentally, while prepared for, resulted from personal observation because the stunt was "on the spot." Embassy, additionally, serviced news photos to the new crop of "emergency" newspapers being published during the strike, as well as the standard out-of-town papers, with excellent pick-ups.

Furthermore, Embassy quickly got on the road with a large float, heralding the picture's engagement at the Sutton, moving it about the five boroughs of New York. And some 50,000 brochures, highlighting the excellent critical reviews on the film were distributed locally and nationally.



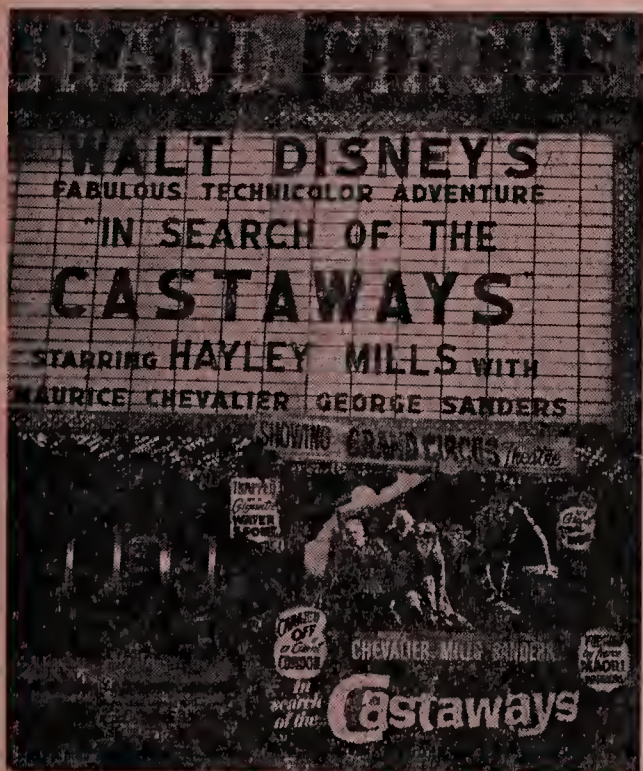


National Theatres, St. Louis, Mo., recently sponsored a workshop on 20th-Fox's "The Lion." Guest speaker was Jerry Berger, 20th-Fox regional ad-publicity manager; and seated, left to right, were managers Bob Hockingsmith, Jacksonville, Ill.; Jack Goloday, Springfield, Ill.; Phil Hill, Belleville, Ill.; John Meinardi, division manager, Fox Midwest; Carl Lowery, W. Frankfort, Ill.; Bill Rector, Centralia, Ill.; Al Spargur, DuQuoin, Ill.; and, standing, left to right, Joe Ruddick, Joplin, Mo.; Berger; and Billy Barnett, Mt. Vernon, Ill.

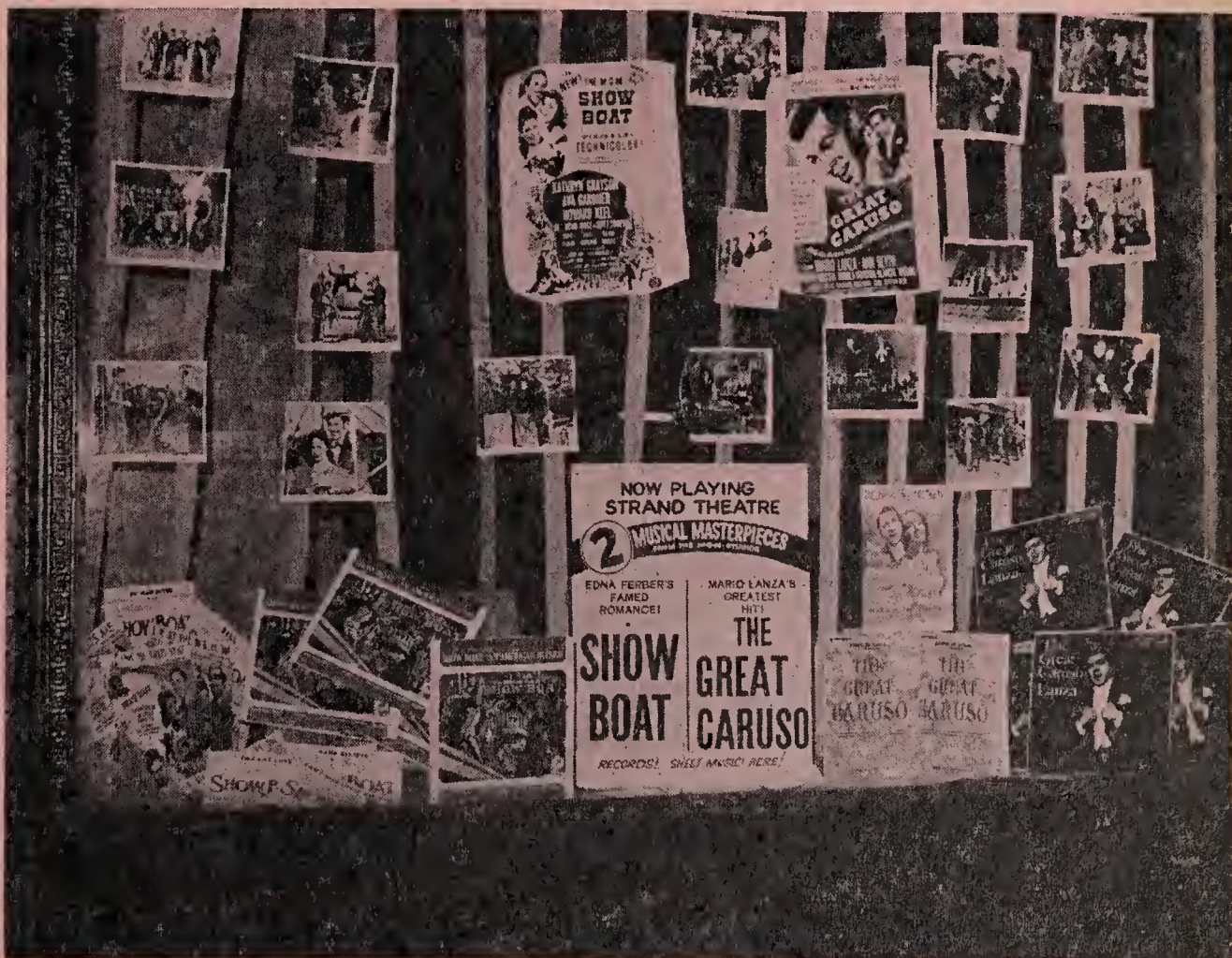


A stilt walker in horror garb and two models who passed out scare fliers in areas with heavy pedestrian traffic recently boosted the Los Angeles opening of United Artists' "Tower Of London."

## Exploitation In Pictures



The opening of Buena Vista's Walt Disney's "In Search Of The Castaways," Grand Circus, Detroit, found a huge larger than life-size cut-out display in front of the theatre which highlighted the spectacular action in the film.



This sample window display of stills, posters, albums and sheet music on MGM's "Show Boat" and "The Great Caruso" is intended to help theatres make tie-ups with music and department stores on the revived musical masterpieces.



## THE EXHIBITORS' EXPLOITATION EFFORTS

IN THE HOPE that other exhibitors may find something of value in the "extra activities" he has conducted at the Defiance, Ohio, theatres and drive-in in the past few months, Elmer De Witt, city manager, sends along the following resume:

We cooperated on National Restaurant Month, as we have for a number of years, working with the restaurants of our community. The co-op double truck newspaper ads are sold for enough to cover the cost of a headliner, as well as the cost of the ads. This year we used the "Save your ticket stub, good for a free cup of coffee next day" stunt; and the restaurant owners were amazed at the number of theatre patrons who were also their customers and saved their stubs for the free cup of coffee.

In a unique recruiting station stunt we had a setup which had the recruiting officer picking up the entire station, which had no bottom, and moving it from place to place around town. During his tour of duty on downtown streets he handed out both recruiting literature and heralds on our picture to passers-by.

At our Defiance Drive-In we hold early Sunday services 12 Sundays during the summer at Seven A.M., sponsored by the local St. John's Lutheran Church, who have completed their third season with us. In addition, they also hold Easter sunrise services with us.

Also at the Defiance Drive-In we annually hold a jalopy give-away in a promotion worked with a local auto dealer. This is a sure-fire stimulant for one night during the season.

Other drive-in stunts have been various industry nights, fireworks, lucky, record hops, buck nights, turtle races, early bird prices, etc.

From time to time we used street ballyhoo effectively, and built a float from the local Lions Club Halloween parade, which was viewed by some eight to 10 thousand people. We personally acted as master of ceremonies for this event for the 15th consecutive year,



"Miss Pacifica" recently made a personal appearance at John Heathcote's Seavue, Pacifica, Cal., in connection with the showing of Paramount's "It's Only Money." She is seen tossing around some of the "funny" money distributed by cooperating merchants for the Jerry Lewis film.

and received notation in the local newspaper thereby.

In a tieup with the local newspaper on a cooking school held at the theatre in conjunction with the local power company and "white goods" dealers in the city, we received mention on practically every page of the Crescent News. This was our second year of this promotion and we received a flat rental for the use of the theatre for the afternoon. We permitted the white goods dealers to display their wares in our lobby two weeks in advance of the school and ran a trailer on our screen plugging same. We also promoted a grand prize, as well as many other door prizes which were given away on the day of the cooking school. It is a very nice rental for us.

We also cooperate with the Chamber of Commerce and local merchants on their pre-Christmas shopping sales. This includes the use of the theatre for Santa Claus, who arrives by train, to greet the kids. On several days we run special Shoppers' Shows from 11 A.M. to five P.M. Shoppers can obtain free tickets from any one of 30 merchants participating. Each of the merchants are charged a fixed price for each of the three days.

JOHN HEATHCOTE, manager, Seavue, Pacifica, Cal., recently had success in a mer-

## Guidebook On "Peking"

A unique promotion piece awaits visitors to the set of Samuel Bronston's "55 Days at Peking." It is a special "Official Guidebook to Peking in Madrid," for set visitors prepared by Howard Newman, studio publicity head for Samuel Bronston Productions in Spain.

Comprised of 18 pages, the guidebook covers all the main points of the "55 Days at Peking" set, the largest ever built for a motion picture. The various buildings, which are three dimensional, are described in detail. Facts concerning the construction of the set with appropriate statistics, are also listed. A three page fold over map is the centerfold and aerial as well as close up stills of the sets decorate the pages.

Some 100,000 of the guidebooks have been printed for distribution among all the distributors handling "55 Days at Peking." Allied Artists will distribute the film in the United States, Canada, Japan and the Near East.

## Calif. Welcomes "Gidget"

California's Governor Edmund G. (Pat) Brown, this week welcomed and congratulated Cindy Carol of Studio City, California, on her selection as the new "Gidget" and star of the forthcoming motion picture, "Gidget Goes To Rome." The meeting with the Governor, whose family are fans of the "Gidget" films, took place in his offices in the State Capitol Building in Sacramento.

The ceremonies marked the first public appearance of the 18-year-old actress since she won the much sought-after role in a search conducted by producer Jerry Bresler for the Columbia release. Bresler had spent six months on the "Gidget" hunt in the search conducted through newspapers, theatres, television and radio for a young girl to play the role of the popular teen-age character in this film. The film will be the third in the popular "Gidget" series and goes before the cameras in Rome next month.

chants' tie-up on Paramount's "It's Only Money" in which he resorted to the age-old gimmick of distributing "funny," or stage, money.

The local cooperating merchants gave away the "funny" money serially numbered. On a double truck co-op ad, the theatre only paid for its own ad; and, of course, paid for the overprinting of the "money." The ads were headed: "It's Only Money"—but you can save lots of it if you shop at these fine stores in Pacific Manor Shopping Center. Free double pass show tickets. Pick up your lucky numbered "funny" money from any of the merchants below . . . Check the winning serial numbers in next week's Tribune or at the participating shops. . . .

"Miss Pacifica" agreed to visit the theatre and be photographed in the lobby while surrounded by the money and throwing it around. As a result, we had publicity on three separate pages of the popular local paper, including her picture on the front page.

In addition, the composite ad page was in the window of every co-operating merchant for all the week-end shoppers to see.

As a result of this promotion we had them hanging from the chandeliers over the week-end; and we hurriedly scheduled an extra early opening, 11:30 A.M., to manage the young folk.

Our "funny" money certainly brought in plenty of the genuine green stuff.



Milroy Anderson, manager, RKO Pantages, Hollywood, Cal., casts an approving eye over the giant lobby display for Warners' "Gypsy."



# REVIEWS

**The famous pink paper SAVEABLE SECTION in which  
Experienced Trade Analysts evaluate coming product**

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICESECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO FEBRUARY 6, 1963  
VOL. 69, No. 6

## MGM

### Cairo

MELODRAMA  
91M.

MGM  
(Filmed in Egypt)

ESTIMATE: Okay crime programmer in exotic locale.

CAST: George Sanders, Richard Johnson, Faten Hamama, John Meillon, Eric Pohlmann, Walter Rilla, Ahmed Mazhar. Executive producer is Lawrence P. Bachmann; produced by Ronald Kinnoch; directed by Wolf Rilla.

STORY: Upon his release from a German jail, George Sanders arrives in Egypt with a forged passport to follow through on a plan to rob the Cairo Museum of valued ancient gems. He brings in nightclub and illegal gambling house owner Eric Pohlmann; Australian John Meillon, an explosives expert, who had been going straight after marrying; drug addict Richard Johnson, who is loved by dancing girl Faten Hamama, and who dreams of returning to the farm of his ancestors and settling down; driver Ahmen Mazhar; and Walter Rilla, a supposedly wealthy importer and exporter who is to help with the disposal of the gems. Rilla is broke and enlists the aid of an accomplice, hoping to take over the gems in a double cross. They invade the Museum, crack the vault, and get the gems, but the explosives set off alarms and the police arrive. Meillon is wounded and the foolproof plan has collapsed. Rilla's accomplice is killed in the double cross attempt, and Rilla decides to play along in the new scheme to get the government to pay ransom for the jewels. The trail leads police to Pohlmann, who tells all, and each is hunted down. Rilla kills himself rather than go to jail. Meillon dies of his wounds. Johnson is seriously wounded and seeks to get back home, where he dies in Hamama's arms. Sanders almost escapes with the gems but lingers too long over a belly dancer and is caught.

X-RAY: There is some suspense and some excitement, but there are also some holes to be found in this tale of crookedness in Cairo, whose backgrounds, incidentally, are of value, providing added interest. The acting is average, as are the direction and production, and the release shapes up as an adequate film for the program, with the name of Sanders to help in the selling. The screenplay is by Joanne Court, based on the novel by W. R. Burnett. Actually, the film is a remake of the classic "Asphalt Jungle," with an interesting shift of locale.

TIP ON BIDDING: Program rates.

AD LINES: "Thrills And Suspense In Cairo As A Million Dollar Jewelry Robbery Is Planned"; "An Adventure In Suspense Filmed In Egypt."

### Monkey In Winter

DRAMA  
104M.

MGM  
(French-made)  
(English titles)

ESTIMATE: Okay entry for art spots.

CAST: Jean Gabin, Jean-Paul Belmondo, Suzanne Flon, Noel Roquevert, Paul Frank-aur, Gabrielle Dorziat, Marcelle Arnold. Directed by Henry Verneuil; Cipra-Jaques Bar-Cite Films Co-Production.

STORY: Jean Gabin and his wife, Suzanne Flon, own a small hotel in a small coastal French town. He used to enjoy getting drunk and recalling the past, when he was a French marine in China. During a severe bombing by the Allied forces during World War II, when the hotel and their lives are threatened, he swears to stop drinking if they are spared. He does, turning instead to candy. When guest Jean-Paul Belmondo arrives one day, Gabin senses they are kindred spirits who like to drink and dream. Belmondo has arrived from Spain to fetch his daughter from her school. She is a stranger to him, but he lacks the courage to approach her. Gabin joins him in a drinking spree which winds up at dawn when each must go his separate way. Belmondo finally takes his daughter home.

X-RAY: This tale of a pair of dreamers who capture excitement and thrills, imagined or real, from the past, with the aid of alcohol, is interesting and well-made. It is made all the more palatable by the fine talents of Gabin and Belmondo, as well as by the others around them. It is also aided by the fine backgrounds of a small town and by the moments of excitement that are engendered. Direction and production are first-rate, and the entry could satisfy the art house set. The adaptation is by Francois Boyer based on a novel by Antoine Blondin.

AD LINES: "The Story of Two Men With A Past"; "A French Drama Loaded With Thrills And Excitement."

## PARAMOUNT

### War And Peace

DRAMA  
167M.

Paramount  
(Reissue)  
(VistaVision) (Technicolor)  
(Filmed in Italy)

ESTIMATE: Rates high on all counts.

CAST: Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, John Mills, Herbert Lom, Oscar Homolka, Anita Ekberg, Helmut Dantine, Barry Jones, Anna Maria Ferraro, Millu Vitale, Jeremy Brett, Lea Seidl. Produced by Dino De Laurentiis; directed by King Vidor.

For complete review please refer to page 4215, Sept. 5, 1956.

## 20TH-FOX

### The Robe

DRAMA  
133M.

20th-Fox  
(Reissue)  
(Technicolor) (CinemaScope)

ESTIMATE: Excellent.

CAST: Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Jay Robinson,

Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams, Leon Askin, Helen Beverly, Frank Pulaski, David Leonard, Michael Ansara, Jay Novello, Nicholas Koster, Frank De Kova, Harry Shearer. Produced by Frank Ross; directed by Henry Koster.

For complete review please refer to page 3611, Sept. 23, 1953.

## UNIVERSAL

### Come September

COMEDY  
112M.

Universal  
(Reissue)  
(Technicolor) (CinemaScope)  
(Filmed in Italy)

ESTIMATE: Highly enjoyable comedy.

CAST: Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin, Walter Slezak, Brenda De Banzie, Rosanna Rory, Ronald Howard, Joel Grey, Ronnie Haran, Chris Seitz, Cindy Conroy, Joan Freeman, Nancy Anderson, Michael Eden, Claudia Brack. Produced by Robert Arthur; directed by Robert Mulligan.

For complete review please refer to page 4834, June 28, 1961.

### Lover Come Back

COMEDY  
107M.

Universal  
(Reissue)  
(Eastman Color)

ESTIMATE: Comedy has angles to make it a hit.

CAST: Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Joe Flynn, Howard St. John, Karen Norris, Jack Albertson. Produced by Stanley Shapiro and Martin Melcher; directed by Delbert Mann.

For complete review please refer to page 4895, Sept. 20, 1961.

## WARNERS

### Giant

DRAMA  
201M.

Warners  
(Reissue)  
(Warner Color)

ESTIMATE: A giant of a picture.

CAST: Elizabeth Taylor, Rock Hudson, James Dean, Carroll Baker, Jane Withers, Chill Wills, Mercedes McCambridge, Sal Mineo, Dennis Hopper, Judith Evelyn, Paul Fix, Rodney Taylor, Earl Holliman, Robert Nichols, Alexander Scourby, Fran Bennett, Charles Watts, Elsa Cardenas, Carolyn Craig, Monte Hale, Mary Ann Edwards, Sheb Wooley, Victor Milan, Mickey Simpson. Produced by George Stevens and Henry Ginsberg; directed by Stevens.

For complete review please refer to page 4239, Oct. 17, 1956.



## MISCELLANEOUS

### Bunny Yeager's Nude Camera

NOVELTY  
60M.

Cinema Syndicate Inc.  
(Color)

ESTIMATE: Nudie novelty for exploitation spots.

CREDITS: Produced and directed by Barry Mahon.

STORY: This shows how lens-girl Bunny Yeager, formerly a model herself, has a relatively easy time getting models to pose for nude shots for the girlie magazines and advertising companies.

X-RAY: Sporting good color photography, this nudie novelty in comparatively good taste shows Bunny Yeager's prowess with the lens, and many shots of the figure models she has posing for her. For spots in censor free areas that can play it, this should satisfy patrons of fast-buck fare.

AD LINES: "The World's Most Gorgeous Figure Models"; "How The Shots Of The Pin-Up Gals Are Made By Lens Ace Bunny Yeager."

### Pagan Island

DRAMA  
60M.

Cinema Syndicate, Inc.

ESTIMATE: Lower half programmer.

CAST: Edwards Dew, Nani Maka. Produced and directed by Barry Mahon.

STORY: Sailor Edwards Dew is shipwrecked, and his pneumatic life boat is washed ashore on a sacred island inhabited only by women. They make him a prisoner, and he woos pretty native girl Nani Maka, who has been pledged as a future sacrifice to the sea god. Despite opposition from the queen, they plan their escape in the life boat as the date of the sacrifice approaches. They get away, but by the time Dew is picked up and rescued by a boat, Nani Maka has died.

X-RAY: This unusual adventure film in black and white, although lacking in name values, holds the interest well and has been satisfactorily produced and directed. The native girls are attractive, and for the most part are adequately clothed. The story line is simple, and coupled with the native customs, should please those in the exploitation spots. Comedy relief is well handled, along with native dances, etc. The unhappy ending, while logical, may mitigate against this in some spots.

AD LINES: "She Was Pledged As Bride Of The Sea God"; "One Shipwrecked Sailor On A 'Sacred' Island Of Beautiful Women."

### Wild Is My Love

DRAMA  
74M.

William Mishkin

ESTIMATE: For exploitation spots.

CAST: Paul Hampton, Ray Fulmer, Bob Alexander, Ralph Stanley, Gene Courtney, Carl Low, Elizabeth MacCraie. Produced and directed by Richard Hilliard.

STORY: Everyone is away from the college on holiday when Paul Hampton, Ray Fulmer, and Bob Alexander arrive to do some studying prior to taking a make-up examination. Hampton, son of a wealthy father, Carl Low, has been warned to pass the exam, which would give him his degree, or else. They indulge in the usual horseplay until the subject of Russian roulette involving a gun is introduced with appropriate questions of courage. Hampton tries for a date with a burlesque dancer, Elizabeth MacCraie, and he persuades her to come up to the college for the weekend after theatre owner Ralph Stanley gives his okay. The latter plans to blackmail Low over the assignment, but is thrown out of his office. MacCraie refuses to get romantic, saying she is trying to change, but eventually gives in to Hampton. As the weekend draws

to a close, she heads back to town, and the boys get rid of the gun, realizing how dangerous it was to fool around with it.

X-RAY: The exploitation spots can use this entry featuring some strip-tease scenes. Other houses can possibly consider this for the program slot where there would not be much objection to the sex or strip sequences. The story is fair, and performances, direction, and production are adequate. Otto Lemming gets credit for the screenplay.

AD LINES: "A Wild Weekend In A Deserted College Dormitory"; "Strip Tease Queen Spends Weekend In A College Dormitory."

## FOREIGN

### The Bad Sleep Well

DRAMA  
135M.

Toho Co.  
(Japanese-made)  
(English titles)  
(Tohoscope)

ESTIMATE: Fair import for art spots.

CAST: Toshiro Mifune, Takeshi Kato, Masayuki Mori, Takashi Shimura, Akira Nishimura, Kamatari Fujiwara, Kyoko Kagawa, Tatsuya Mihashi. Executive producers, Tomiyuki Tanaka and Akira Kurosawa; directed by Akira Kurosawa.

STORY: At an elaborate wedding between Kyoko Kagawa, daughter of a large corporation president, Masayuki Mori, and Toshiro Mifune, his secretary, one of the corporation executives, Kamatari Fujiwara, is arrested on an embezzling charge. The press covers this and observes a large and unusual wedding cake being brought in, which reminds the viewers of a scandal several years prior which involved Mori and several others, and which was hushed up after the suicide of one of the executives. After the wedding, the authorities receive several tips which causes intensive investigation and discomfort in the Mori company. One of the officers commits suicide, but when Fujiwara tries this as well, he is stopped by Mifune, who persuades him to talk after allowing the impression to persist that he has committed suicide. It develops that Mifune is the son of the official who killed himself several years earlier, and he is determined to get revenge. He kidnaps another executive to force him to disclose the hiding place of records and stolen money and is on his way to breaking him down. Meanwhile, it develops that Mifune has really fallen in love with Kagawa, and he is in doubt about how to proceed with Mori. The latter discovers his whereabouts after Mifune has a meeting with his wife, and arranges for Mifune's death, making it look like a car accident.

X-RAY: Chicanery on an executive level is the main theme here, with a bit of romance and intrigue thrown in for good measure, but the end result is a lengthy, talky entry that will have moderate appeal in the art houses, presumably because of the name value of Toshiro Mifune, Japan's top star. The acting is good, and direction and production are average.

AD LINES: "Another Triumph By Japan's Famous Director Kurosawa And Outstanding Star Toshiro Mifune"; "A Powerful Modern Drama."

### Fatal Desire

DRAMA  
80M.

Ultra Pictures  
(Italian-made)  
(Dubbed in English)

ESTIMATE: Art house and exploitation entry.

CAST: Anthony Quinn, Kerima, May Britt, Ettore Manni, Umberto Spadaro, Grazia Spadaro, Virginia Balistreri. Directed by Carmine Gallone; an Excelsa Film Production.

STORY: Ettore Manni returns to his Sicilian village after several years of military service. May Britt shows more than a passing interest in him. He, however, thinks only of get-

ting home to see his old sweetheart, Kerima, with whom he had discussed marriage before going away. He is dismayed to learn that she is about to be married to Anthony Quinn, and when he sees her, she merely shrugs him off. The wedding comes off, and Manni offers a toast in his mother's wine shop, after which he pays attention to Britt. It's not too long before Kerima becomes bored and begins to pay attention to Manni which arouses the jealousy of Britt. He romances Kerima in the dead of night but is spotted by Britt. She tries speaking to Kerima, who ignores her plea to leave Manni alone, and he refuses to pay attention to her as well. When Quinn comes home from a trip, she blurts out the truth to him. Quinn realizes that the talk is true and challenges Manni to a duel. Quinn kills him.

X-RAY: The screenplay here is adapted from the opera, "Cavalleria Rusticana," with the music being used in the background as the story unfolds in regular narrative form. It is fairly interesting, and the acting is good, with the production and direction being efficient. It should do well as part of the show in the art and exploitation spots. The novel is by Giovanni Verga, and the opera is by Pietro Mascagni.

AD LINES: "The Famous Opera 'Cavalleria Rusticana' Becomes An Intriguing Drama"; "Forbidden Romance Means Trouble In A Small Village."

### The Long Absence

DRAMA  
85M.

Commercial Pictures  
(French-made)  
(English titles)

ESTIMATE: Well-made drama.

CAST: Alida Valli, Georges Wilson. Directed by Henri Colpi. A Robert and Raymond Hakim Presentation.

STORY: It's summer in Paris, and those who can leave the city to go on vacation. In the suburbs, one of those thinking about some time at the seashore is Alida Valli, middle-aged owner of a cafe. One day, she is attracted by a tramp, Georges Wilson, who passes the cafe morning and evening and never speaks to any one. She is reminded of her missing husband, who is believed to have died in a German concentration camp 15 years earlier. It turns out that Wilson does not remember anyone or anything prior to 15 years ago, when he awoke in a barren German field after fleeing a German camp. He does like operas. She tries to bring back his memory by talking to him and by having others recall incidents from his past life. He accepts their meetings reservedly but is unable to understand her interest in him. She finally persuades him to come to dinner, but this is not productive. She concedes that amnesia is probable when she notices a large scar on the back of his head. When he leaves, she calls out his name, a cry that is taken up by neighbors. He is momentarily stopped but continues to flee, and she can only hope that he will return when and if he learns his real identity.

X-RAY: This import is an intriguing and interesting drama that has moments of warmth and heartache and a fine sense of realism made possible by the very good performances and the capable direction. The screenplay is by Marguerite Duras, who wrote "Hiroshima Mon Amour," and the film was winner of the Golden Palm at Cannes in 1961. It should prove quite pleasing and attractive to the art house set.

AD LINES: "An Exceptional Import By The Author Of 'Hiroshima Mon Amour'"; "A Tale Of A Man And A Woman And The Years That Passed Them By."

### Love And Larceny

COMEDY  
94M.

Major Film Distributing  
(Italian-Made)  
(English Titles)

ESTIMATE: Funny import.



**CAST:** Vittorio Gassman, Anna Maria Ferrero, Dorian Gray, Mario Carotenuto, Alberto Bonucci, Fosco Giachetti, Luigi Pavese, Linda Sini. Directed by Dino Risi; produced by Mario Cecchi Gori.

**STORY:** Vittorio Gassman and his young and attractive wife, Anna Maria Ferrero, are at home discussing the usual paucity in finances when a stranger offers to sell them a silver candlestick for a small sum and then attempts to switch it after they agree. Gassman catches him and reveals that he is a famous retired confidence man. He relates how he got sucked into a deal which placed him in jail for a short period where he learned the ropes. When he emerged, he used his acting talents and disguises to better himself at the expense of others with a partner. This includes stealing shoes, funds for a phony charity, balm for ptomaine poisoning, jewelry, etc. Ferrero wants him to get a steady job but he effectively discourages this and she breaks with him. He does well and returns to find her engaged to an accountant which he promptly breaks up. He conducts a swindle which involves the Air Force and a supplier. During one of his marriage swindles in a church, Ferrero turns the tables on him, and they are really married by an authentic priest with the aid of others. They are happy though married. At this point, the candlestick seller reveals that he is a policeman who has to place Gassman under arrest. He bids Ferrero farewell, and it turns out that the "detective" is another conman. They are off on a few months of larceny and a vacation from domestic boredom.

**X-RAY:** Events in this fun-filled yarn build slowly but effectively with the audience in for some suspense and amusement. Interest is well-maintained throughout. The cast is quite good, and direction and production are better than average. Art house audiences should have a ball with the on-screen proceedings, with aiding word-of-mouth to follow. It could work out just fine boxofficewise with its proper lightness of plot and other advantages.

**AD LINES:** "Love . . . Larceny . . . And Lots of Laughter Are To Be Found Here"; "See 'Love And Larceny' At Your Own Fun-Filled Risk."

## Playtime

DRAMA  
87M.

Audubon Films  
(French-made)  
(English titles)

**ESTIMATE:** Average import for art spots.

**CAST:** Jean Seberg, Christian Marquand, Francoise Prevost, Evelyn Ker, Paulette Dubost. Directed by Francois Moreuil.

**STORY:** American Jean Seberg attends a girl's school in Versailles, which overlooks the gardens of Francoise Prevost, a wealthy young widow with whom sculptor Christian Marquand lives. Seberg is attracted by Marquand and observes him whenever possible. When Prevost has a party, Seberg gets dressed, drops in in the early morning hours, and then decides to take a long walk through the town. As the dawn arrives and she is heading back to her quarters, she sees a young man killed by a sleek car which doesn't stop. The driver is Marquand, who has decided to get some air. Neither one mentions the accident which has left its impression on both. Prevost is annoyed by Seberg's attentions and fearful of losing Marquand. She makes it easy for him to have an affair with Seberg by going away for a few days. The pair do meet and spend much time together until he takes her for a ride in the car, which upsets her. They wind up sleeping together, and she leaves while he is still asleep, their affair seemingly over as she returns to school.

**X-RAY:** The usual school girl's crush is amplified and expanded into a full length story. The result is a moderately interesting feature that should be accepted at the art and specialty spots with its good performances

and suitable direction and production. Of course, the school girl giving vent to her emotions and becoming a lover of the older man is a Gallic touch. The story is by Francoise Sagen, with the screenplay by Daniel Boulanger and Francois Moreuil.

**AD LINES:** "Watch For That Magic Second When A Girl Becomes A Woman"; "Love Is Where You Find It . . . But Playtime Must End."

## Rice Girl

DRAMA  
90M.

Ultra Pictures  
(CinemaScope)  
(Eastman Color)  
(Italian-made)  
(Dubbed in English)

**ESTIMATE:** Interesting import.

**CAST:** Elsa Martinelli, Folco Lulli, Michel Auclair, Rik Battaglia, Susanne Levesy, Lili-ana Gerace, Edith Jost, Lilla Brignone. Directed by Raffaello Matarazzo; a Carlo Ponti-Excelsa Production.

**STORY:** Each year hundreds of migrant women and girls come to the farm of Folco Lulli to help with the planting of the rice fields. Among them is young Elsa Martinelli, who seems familiar to him. He inquires into her background, which is misunderstood by his wife in name only, Lilla Brignone, and by his scheming nephew, Michel Auclair, and even by the other girls and Martinelli. He suspects that she may be the daughter of an old sweetheart and possibly his daughter. He goes to Milan to check on her. Meanwhile, Auclair makes a play for her, and she begins to walk home from his car and is rescued by mechanic Rik Battaglia. He falls in love with her and she with him. A quarrel separates the pair, and at harvest time at a big celebration, she gets drunk, at which time Auclair tries to move in again. She screams for help which brings Battaglia on the run, and in the struggle, Auclair falls on a sharp instrument and is killed. Lulli arrives, discloses his secret to Martinelli, having told Battaglia shortly prior, and he sends them away to get married and have a future together. He plans on calling the police and taking the responsibility for what happened to Auclair, claiming self-defense.

**X-RAY:** Against an interesting and little-known backdrop of rice fields in Italy, this yarn holds interest fairly well with its love and drama and some items from "life." It can be properly utilized in either the exploitation houses or in the art spots, or even for that matter as part of the program in regulation theatres. The cast performs well, and direction and production are okay, with added assets being the use of CinemaScope and color. However, we would advise exhibitors in general situations to look at the film before booking. It appears from advertising copy that the producer and distributor are trading in dirt and sensationalism that could backfire against theatremen.

**AD LINES:** "The Adventures of A Rice Girl Are Most Unusual"; "A Thrilling Drama Amidst The Rice Fields of Italy."

## The Sins Of Lola Montes

DRAMA  
75M.

Regent  
(French-made) (Dubbed in English)  
(CinemaScope; Eastmancolor)

**ESTIMATE:** Stilted costume love story.

**CAST:** Martine Carol, Peter Ustinov, Anton Walbrook, Henry Guisol, Lise Delmare, Oscar Werner, Will Quandt, Paulette Dubost, Ivan Desny. Produced by Max Ophuls; directed by Ralph Baum. A Uniscope, Inc., production.

**STORY:** Teen-age Lola Montes (Martine Carol) runs away when she learns her mother was trying to arrange to marry her to an elderly and lecherous Baron. She first takes up with musician Franz Liszt, then unsuccessfully tries to get a job dancing in Bavaria. She is picked up by a lieutenant in

the royal guard. This leads her to the King, who is captivated and makes her the dancing star of the State Theatre. He establishes her in a town house, and she becomes the power behind the throne. A revolution routs her, and she returns to dancing, finally coming to the attention of American circus man Peter Ustinov, who is touring Europe in search of talent. She accepts a job offer from him, and in America Ustinov creates a lavish display with the entire circus built around her act. The greedy Ustinov also forces her to appear in the side show where men thronging to pay tribute to her may kiss her hand after the show for the price of "one extra dollar."

**X-RAY:** This plush production on which much time, effort, and money was evidently lavished, rarely comes to life, and the story of a famous woman of scandal based on the novel by Cecil St. Laurent unfolds in wooden fashion. Sex is soft-pedalled, and the various romantic interludes are of only passing interest. All through beautiful, Martine Carol is quite cold in the leading role, with her characterization never really coming to life. Peter Ustinov, although a name to reckon with, does nothing distinguished as the circus owner-ringmaster. Others in the cast are competent. Technically, things are fine, with some of the photography most beautiful. Dubbing is satisfactory, although at times accents are hard to understand. The CinemaScope production is most lush. With an exploitable title, this will most likely fill out the program in certain U.S. spots. It is hardly strong enough to stand alone, however, and is also a dubious art house entry.

**AD LINES:** "The True Story Of A Fancy Woman"; "The Frank And Shocking Story Of (Continued on page 5020)"

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## ALPHABETICAL GUIDE TO 155 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

**A**  
Air Patrol—70m.—Fox 5014  
Almost Angels—93m.—BV 4989  
Antigone—88m.—For. 4983  
Arturo's Island—90m.—MGM 5009

**B**  
Bad Sleep Well, The—135m.—For. 5018  
Badjao—100m.—For. 4991  
Barabbas—134m.—Col. 4977  
Billy Budd—123m.—AA 4981  
Billy Rose's Jumbo—125m.—MGM 5001  
Blaze Starr Goes Back To Nature—79m.—Misc. 4983  
Bunny Yeager's Nude Camera—60m.—Misc. 5018

**C**  
Cairo—91m.—MGM 5017  
Candide—90m.—For. 5011  
Chapman Report, The—125m.—WB 4979  
Child Is Waiting, A—102m.—UA 5014  
Cleo From 5 To 7—90m.—For. 4991  
Come September—112m.—U-RE 5017  
Confess Dr. Corda—95m.—For. 5015  
Constantine and the Cross—120m.—Emb. 5001  
Crime Does Not Pay—159m.—Emb. 4993

**D**  
Damon And Pythias—99m.—MGM 4978  
Dangerous Charter—75m.—Misc. 5007  
David And Lisa—94m.—Misc. 5011  
Days of Wine and Roses—117m.—WB 5004  
Devil (The Goddess)—96m.—For. 4992  
Diamond Head—107m.—Col. 5009  
Divorce—Italian Style—104m.—Emb. 4981

**E**  
Electra—110m.—For. 5012  
Escape From East Berlin—94m.—MGM 4989

**F**  
Fancy Pants—92m.—RE.—Par. 4989  
Fatal Desire—80m.—For. 5018  
Firebrand, The—63m.—Fox 5010  
First Spaceship On Venus—80m.—For. 4995  
40 Pounds of Trouble—106m.—U 5003  
Flame In The Streets—93m.—For. 4987  
Freud—139m.—U 5006  
Frightened City, The—97m.—AA 4977

**G**  
Gay Purr-ee—86m.—WB 4991

Giant—201m.—WB-RE 5017  
Girl Named Tamiko, A—110m.—Para 5001  
Girl With The Golden Eyes, The—90m.—For. 4994  
Girls, Girls, Girls—106m.—Par. 4979  
Great Caruso, The—109m.—MGM 5013  
Great Chase, The—77m.—Misc. 5011  
Great Van Robbery, The—73m.—UA 5014  
Gypsy—149m.—WB 4986

**H**  
Have Figure, Will Travel—70m.—Misc. 4986  
Hero's Island—94m.—UA 4982  
Hook, The—98m.—MGM 5013  
Horror Hotel—76m.—For. 5015  
How The West Was Won—155m.—MGM-Cinerama 4997

**I**  
I Spit On Your Grave—100m.—For. 4987  
I Thank A Fool—100m.—MGM 4982  
If A Man Answers—102m.—U-I 4979  
Il Grido—105m.—For. 5015  
In Search Of The Castaways—100m.—BV 5005  
Island, The—96m.—For. 4995  
It's Only Money—84m.—Para. 4999  
It's Wonderful To Be Young—92m.—Par. 4990

**J**  
Joseph And His Brethren—103m.—For. 5007

**K**  
Kamikaze—89m.—Misc. 4991  
Kill Or Cure—88m.—MGM 4998  
Kind Of Lovlag, A—112m.—For. 4983

**L**  
La Viaccia—103m.—Emb. 4981  
Lawrence Of Arabia—222m.—Col. 5005  
Legend Of Lobo, The—67m.—BV 4993  
Lion, The—96m.—Fox 4978  
Loneliness Of The Long Distance Runner, The—103m.—For. 4999  
Long Absence, The—85m.—For. 5018  
Long Day's Journey Into Night—175m.—Emb. 4985  
Longest Day, The—180m.—Fox 4986  
Love And Larceny—94m.—For. 5018  
Lover Come Back—107m.—U-RE 5017  
Lovers Of Teruel, The—85m.—For. 5016  
Loves Of Salambo, The—72m.—Fox 4994  
Lucky Pierre—66m.—Misc. 4986

**M**  
Manchurian Candidate, The—126m.—UA 4990  
Marco Polo—95m.—A-I 4981  
Maxime—93m.—For. 4980  
Mermaids Of Tiburon, The—75m.—Misc. 5007  
Mighty Ursus—92m.—UA 5010  
Mr. Arkadin—99m.—For. 4996  
Mr. Peter's Pets—75m.—Misc. 5011  
Mongols, The—105m.—For. 4999  
Monkey In Winter—104m.—MGM 5017  
Mutiny on the Bounty—179m.—MGM 4998  
Mystery Submarine—90m.—U 5010

**N**  
Night Is My Future—87m.—Emb. 5009  
No Exit—85m.—Misc. 5011  
Nude Odyssey—97m.—For. 5000  
Nun And The Sergeant, The—73m.—UA 4990

**O**  
Operation Snatch—83m.—For. 4987

**P**  
Pagan Island—60m.—Misc. 5018  
Paradise Alley—80m.—Misc. 4983  
Passion Of Slow Fire, The—91m.—For. 4987  
Password Is Courage, The—116m.—MGM 5010  
Period Of Adjustment—112m.—MGM 4994  
Phaedra—115m.—For. 4992  
Playgirl After Dark—92m.—For. 4984  
Playtime—87m.—For. 5019  
Poor White Trash—88m.—Misc. 4983  
Pressure Point—89m.—UA 4978  
Psychosissmo—88m.—For. 4984

**Q**  
Quare Fellow, The—85m.—For. 5012

**R**  
Raven, The—86m.—A-I 5013  
Reluctant Saint, The—105m.—For. 4980  
Reptilicus—81m.—A-I 5009  
Requiem For A Heavyweight—87m.—Col. 4977  
Rice Girl—90m.—For. 5019  
Ring-A-Ding Rhythm—78m.—Col. 4985  
Robe, The—133m.—Fox-RE 5017

**S**  
Sayonara—147m.—WB 4986

Scanty Panties—72m.—Misc. 5015  
Scarface Mob, The—98m.—Misc. 4983  
Secrets Of The Nazi Criminals—84m.—For. 4987  
Seducers, The—88m.—Misc. 5007  
Seven Capital Sins—113m.—Emb. 4997  
Show Boat—107m.—MGM-Re. 5014  
Sins Of Lola Montes, The—75m.—For. 5019  
Smashing Of The Reich, The—84m.—Misc. 4991  
Sodom And Gomorrah—154m.—Fox 5014  
Son Of Flubber—100m.—BV 5013  
Son Of Samson—90m.—For. 4980  
Stagecoach To Dancers' Rock—72m.—U-I 4990  
Stakeout—80m.—Misc. 5007  
Sundays And Cybele—110m.—For. 5008  
Sweet Ecstasy—84m.—For. 4987  
Swindle, The—92m.—For. 5000  
Sword Of The Conqueror—95m.—UA 4979  
Swordsmen Of Siena—92m.—MGM 4998

**T**  
Tales Of Paris—85m.—For. 4988  
Taras Bulba—122m.—UA 5006  
Temptation—94m.—For. 5020  
Term Of Trial—113m.—WB 5015  
300 Spartans, The—114m.—Fox 4978  
To Kill A Mockingbird—129m.—U 5007  
Too Young, Too Immoral—87m.—Misc. 4991  
Tower Of London—73m.—UA 4994  
Trial And Error—99m.—MGM 4998  
Two For The Seesaw—120m.—UA 4995  
Two Tickets To Paris—78m.—Col. 4997

**V**  
Varan, The Unbelievable—70m.—For. 4996  
Vampire And The Ballerina, The—86m.—UA 5006  
Very Private Affair, A—94m.—MGM 4982

**W**  
War and Peace—167m.—Par.-RE 5017  
War Lover, The—105m.—Col. 4989  
Warriors Five—84m.—A-I 4993  
We'll Bury You—75m.—Col. 4985  
What Ever Happened To Baby Jane?—132m.—WB 4995  
Where The Truth Lies—83m.—Para. 4985  
Wild Is My Love—74m.—Misc. 5018  
White Slave Ship—92m.—A-I 4993  
Who's Got The Action—93m.—Par. 5006

**Y**  
Yojimbo—110m.—For. 4984  
Young Guns Of Texas—78m.—Fox 4999

## SINS OF LOLA MONTES

(Continued from page 5019)

The World's Most Famous Woman Of Scandal."

## Temptation

DRAMA  
94M.

Cameo International  
(Filmed abroad)  
(English dialogue)

ESTIMATE: Import of average interest with some exploitable angles.

CAST: Magali Noel, Dawn Addams, Rossana Podesta, Christian Marquand. Produced and directed by Edmond T. Greville.

STORY: When a Red Cross ship returning from Korea is sunk, the only survivors are

three women, nurses Dawn Addams and Rossana Podesta and secretary Magali Noel, and French war correspondent Christian Marquand. They reach a small rocky island where they set up light housekeeping. Noel makes an open play for Marquand's affection and wins out, after which it is revealed that she is a psychopath who was headed home to face charges of murder. Podesta is in love with Marquand but won't let him touch her until they are rescued, at which time he can court her properly. Finding a map, she decides to take a patched-up lifeboat and head for the closest island where there are inhabitants. A raging storm informs Marquand that she has died in the attempt. Cold Addams can no longer resist Marquand's charm, and she too becomes intimate with him, arousing the jealousy of Noel, who pushes her off a cliff. Noel tries to dissuade Marquand from sig-

nalling to a passing ship, and failing this, she leaps to her death from a cliff. Marquand is rescued with memories of an adventure he will never forget.

X-RAY: The interesting situation of a single man cast away on a desert island with three attractive women is the basis for the screenplay to be found here, and interest is well enough maintained. The cast is average, and production and direction are okay. It should do okay in the art and exploitation spots, and in some others where this type of entry can be utilized. The screenplay by Edmond T. Greville, Henri Crouzat, and Louis A. Pascal is based on a novel by Crouzat.

AD LINES: "Three Beautiful Girls Alone With A Single Man On A Deserted Island"; "An Unusual Adventure Yarn About Three Girls And One Man On An Uninhabited Island In The South Pacific."



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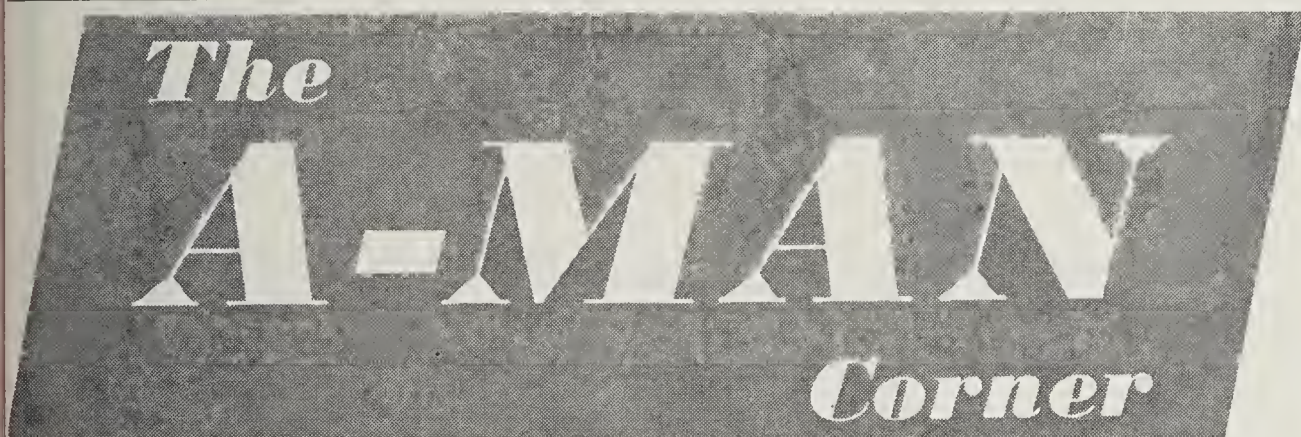
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317 N. Broad St., Phila. 7, Pa.**



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER AVAILABLE. Experienced and reliable. Los Angeles, Calif. territory preferred. Excellent references. No reasonable offer refused. BOX A130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST AVAILABLE. 33 years experienced most all makes equipment, walls or drive-in. Go any place. Please give all particulars in first letter or call: J. C. OLIVE, 712 W. Hendricks, Roswell, N.M. Phone 623-2533. (130)

MANAGER wishes to relocate in Southern California, Arizona, or Nevada. Interested in promotion and exploitation. Young, single, no service obligations. Several years experience. BOX C130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER-OPERATOR for deluxe small town theatre in beautiful Virginia location. Doing \$550 to \$700 weekly. Nice concession stand. Prefer wife who can cashier, also child can work concession stand if you wish. BOX A123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

AVAILABLE APRIL 1. Experienced in management, sound and equipment maintenance, projection. Desire position in Florida. References. Will serve in any field with right party. BOX B123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

COLLEGE STUDENT wants Summer job as manager, assistant, or relief manager. Experienced in related field, familiar with theatre operation, responsible, take charge of summer operation. ROBERT J. DOUGLAS, Box 4, University Station, Syracuse 10, N. Y. (123)

MANAGER: 18 years experience, all phases of theatre management, in small towns and metropolitan areas. Family man. Wishes to relocate. BOX E123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Experienced, promotion minded manager 850 car deluxe drive-in. House, utilities, moderate salary, good opportunity. Rush complete details, recent photo to GIDDENS AND REXTER THEATRES, P.O. Box 1495, Mobile, Ala. (130)

JOB WANTED. Projectionist-assistant managing, 25 years experience. Can furnish good references from former employers. Would like to secure job in dry climate in Southwest. Make offer. BOX A26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Operators, 15, beginning March 1st in Ohio. Simple examination necessary. Give experiences, references, age and salary. BOX B26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER, projectionist, film lab technician, 20 years experience. Very strong ideas. Would like to relocate in Florida or California if necessary, with right party only. Married, live in NYC. BOX C26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED PROJECTIONIST desires to relocate in Memphis, Tenn. or St. Louis, Mo. JAMES COOPER, 109 West Forest, Jonesboro, Ark. (26)

ARKANSAS LAND opportunity for good theatre manager willing to work and become partner in good situation. Future assured if you have ability. Write your experience and get details from JACK BRAUNAGEL, P. O. Box 759, N. Little Rock, Ark. (26)

MANAGER WANTED with experience who loves this business and will show same interest as if he owned it. Will start at \$110.00 per week and if within 60 days you do not earn \$150.00 per week you are not the man we are looking for. Theatre located in central New York state. Please give complete resume, age included. BOX B130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED MANAGER, wants West Coast conventional. Now operating own house. Lease up soon. Best references. BOX C123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST wants job in Ohio. 30 years experience. Maintenance. Available in Spring or thereafter. BOX D123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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**Showmen's Trade Review**

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☐ Or bill me

☐ \$2.00 for one year

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(Outside Western Hemisphere)

☐ \$5.00 one year

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# A matter of *FAIR PLAY!*



905 NATIONAL BANKERS LIFE BLDG., DALLAS 1, TEXAS  
Riverside 1-3136  
December 12, 1962

Mr. Burton E. Robbins, President  
National Screen Service Corporation  
1600 Broadway  
New York 19, N. Y.

Dear Mr. Robbins:

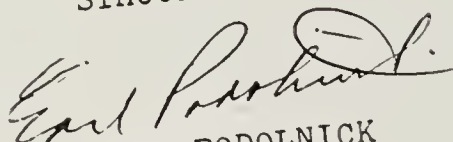
Received your registered letter of December 10, 1962  
regarding increase in your Trailer and/or Accessories  
service.

Your problem is completely understandable and you can  
consider Trans-Texas Theatres, Inc. as complying with  
your request of a 10% increase above your prevailing  
rate.

We appreciate your service to the Industry and feel  
that the least we can do is to assist in our small way  
in continuing your essential operation.

Kindest personal regards.

Sincerely,

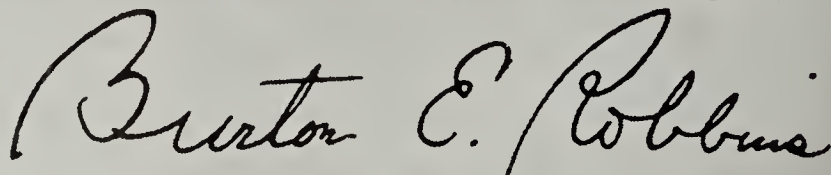
  
EARL PODOLNICK  
President

EP ap  
CC Mr. J. A. Lewandos  
Mr. J. E. Brassell  
Mr. Norm Levinson

In an industry in which  
"negotiation" is the  
"rule," rather than  
the exception...  
the heartwarming  
response to our  
announcement of  
a rate increase  
demonstrates the  
fairness and  
understanding of  
representative  
exhibitors.

An outstanding  
example is this  
letter from EARL  
PODOLNICK,  
enterprising  
President of  
TRANS-TEXAS  
THEATRES,  
INC.

Thanks, Earl...  
for your fine demonstration of business integrity.

  
President  
National Screen Service



# MOTION PICTURE EXHIBITOR

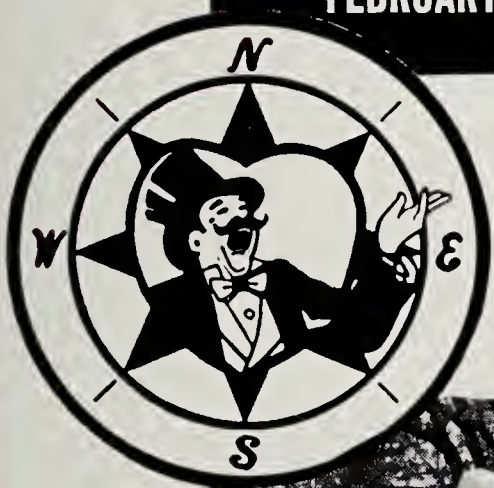
FEBRUARY 13, 1963

Volume 69

Number 7

IN TWO SECTIONS • THIS IS SECTION ONE

**SALUTING  
INTERNATIONAL VARIETY WEEK  
FEBRUARY 10<sup>th</sup> to 16<sup>th</sup>**



## Congress Seen Key To Pay-TV Battle

(See page 5)

## Physical Theatre— Extra Profits Dept.

This is Variety Week, and 36 Tents all over the world are letting the public know of their charitable endeavors on behalf of handicapped and underprivileged youngsters everywhere. (Story on Page 7).

**NEEDED — A RETURN TO SANITY . . . see editorial—page 3**





# KEEP YOUR EYE ON THE BALL!

**PREDICTION:** The Crystal Ball says  
**"TWO** screen masterpieces will bring  
**FABULOUS** grosses to box-offices this year!"  
**RIGHT!** The two gold-mine attractions are M-G-M's  
**"SHOW BOAT"** and **"THE GREAT CARUSO"**—together!  
**THERE's** magic, there's money in that package—  
**THERE's** laughter and tears, there's  
**STAR-WEALTH**, music-glory, heart thrill!  
**WRITE! PHONE!** Rush to your nearest  
**M-G-M** Independent Distributor—  
**GET** ready!



GREAT  
PERFORMANCE



AVA GARDNER



HOWARD KEEL



KATHARINE GRAYSON



MARGE and  
GOWER CHAMPION



MARIO LANZA



ANN BLYTH  
and many more!



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Volume 69 • No. 7

FEBRUARY 13, 1963

## NEEDED—A RETURN TO SANITY

ESTABLISHED CLEARANCE patterns did not come about through accident. The evolution process was long and involved much discussion by knowledgeable sales executives, film company legal departments, and representatives of exhibitors. At various times and as a result of many court decisions, certain flexible guideposts were developed.

Some of the considerations in clearance include the following: Admission price of the theatre involved. While distributors are prohibited now by court ruling from fixing admission prices, any sensible business man would be expected to favor playing a theatre charging a \$1.00 admission, rather than one which charges 75 cents, all other considerations being equal. After all, no court has the power to force a business man to lose money on his investment.

Also important in the *historical development* of clearance is consideration of the "character" of the theatre. This factor includes location, size, type of appointments, transit facilities, etc. Would a distributor willingly play first in a theatre far removed from the center of population or otherwise handicapped, where returns could not be expected to measure up to a theatre of a more favorable "character?" Is this not also applicable and proper in every other business?

Just consider this—why do all distributors make every effort to open their better films in New York's justly famed Radio City Music Hall? Isn't it for just these reasons? Imagine a theatre with a double or triple feature policy, premium giveaways, etc. Any exhibitor who is honest with himself will admit that it is better business to follow a theatre's run that stayed away from such practices. A picture played under such conditions has lost some of its value. Later playdates can only suffer. Any industryite will agree to this.

What distributor (if he hasn't gone completely screwy) does not prefer higher grosses and better rental terms? What distributor would care to sacrifice the value of his product by playing in a second-class theatre?

Say what you will about producer Samuel Goldwyn, he is certainly a knowledgeable film executive who has *forgotten* more about the business than many younger men will ever know. He has always insisted that his pictures play the right theatre first. He is willing to wait for the proper house.

The way clearances are being shuffled and ignored, one might think that they had been declared illegal. Nothing could be further from the truth. The concept of reasonableness of clearance has been upheld in court decisions, particularly by the U. S. District Court for Southern New York in a civil action. The trouble seems to lie with the legal departments, scared of their own shadows upon the slightest threat of a law suit.

If one tries to affix blame for the deterioration of clearance, the accusing finger must point to the widespread adoption of competitive bidding. Despite the "spoken statements" of many distributors that they do not wish bidding, actions belie their words. Seldom has a distributor refused bidding, although he could have done so within the law many, many times. Instead, most are quick to grab off the big deal. There is a catch, however. Following a deal that ignores clearance, subsequent-run exhibitors down the line generally refuse to play the film despite product shortages. Many top films don't achieve their potential because exhibitors refuse to follow an unwarranted first-run.

The only thing these shortsighted policies accomplish is allowing some sales executive to brag about his so-called sales ability. Yet time has proven that when such executives lose their jobs, no one seems anxious to grab them.

If a sales manager can not continue to operate his department without legal beagles at his elbow—he does not deserve to hold a top sales position.

Common sense would seem to demand an industry reappraisal of the entire problem of runs and clearance. Some return to business sanity is badly needed.

## SOME THOUGHTS ON SELF-RESPECT

WHILE GOING over our records recently, we of MOTION PICTURE EXHIBITOR experienced a feeling of real pride. At the risk of blowing our own horn, here is the reason.

Despite the closing of many theatres in recent years because of the pressures of competition, product shortages, lack of trade advertising, and spiralling film costs, our records indicate only one outright cancellation in 44 years of publishing. One small circuit owner accused us of putting him in bad with the bank where he was arranging a loan. The loan was refused because MOTION PICTURE EXHIBITOR reported that he had been caught by Sargoy and Stein playing with receipt figures for his own benefit.

On the other side of the subscription ledger, we are pleased to report 578 new subscribers in the past six months, an indication that the truth can make more friends than enemies.

Another pleasant note is the fact that exhibitors who we do not know and have never met, seeing copies of MOTION PICTURE EXHIBITOR at other theatres and admiring our plain-spoken editorial policy, have become unsolicited subscription agents for the publication. Not only have they become sub-

scribers themselves, but they have enlisted the aid of fellow theatremen. To us, this represents the highest form of approval. Publicly, we offer our sincerest thanks.

MOTION PICTURE EXHIBITOR will always try its best to be a constructive industry voice, though there have been a few times when it has been perilous to do so. There have been very few occasions when we have lost advertising pages because we refused to knuckle under to advertisers and others, preferring to call the shots as we see them. Most distributors appreciate constructive criticism and do not attempt to "buy" a favorable press image although they may not agree with us. For this, we respect them.

We have one dominant goal—to stimulate industry thought and action on the problems vital to everyone. On the secondary level, we attempt to promote better understanding and earn industry respect and support. Last but not least, we hope to make an honest buck our ourselves.

Pardon the horn-blowing, but a publication, like an individual, must achieve self-respect before it can win the respect of others.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A son, Robert Morris, was born at Grace New Haven Community Hospital, New Haven, Conn., to Elizabeth and Paul N. Lazarus, III. Lazarus is the son of Paul N. Lazarus, Jr., executive vice-president, Samuel Bronston Productions, Inc.

### Obituaries

Lawrence W. Carroll, 65, died at his North Hollywood, Cal., home of a heart attack. Since 1934, he was theatre manager of the Lake, Los Angeles, and previous to that had been manager of the Flynn, Burlington, Vt., and of theatres in Berlin, N. H., and Bangor, Maine. He is survived by his wife, one daughter, and two grandchildren.

## Equipment Sales Pact For Ballantyne, Norelco

NEW YORK—A major theatre equipment sales agreement was announced between North American Philips Company, Inc., New York City, and Ballantyne Instruments and Electronics, Inc., Omaha, electronics division of ABC Vending Corporation.

Ballantyne will become the major distributor for the Norelco Model FP-20 35mm projector under an agreement now being finalized.

The announcement was made by Niels Tuxen, general manager, motion picture equipment division of North American Philips, and by J. Robert Hoff, executive vice-president of Ballantyne.

The agreement calls for the purchase by Ballantyne of a large number of Norelco 35mm projectors. Norelco, in turn, will purchase from Ballantyne certain assemblies and sub-assemblies for its projector line which Ballantyne will manufacture to Norelco specifications.

According to Mr. Hoff, Ballantyne will use the FP-20 projectors for a large number of indoor theatres already contracted for. In addition, the units will be adapted to accept high intensity lamps for use in drive-in theatres.

## Lefko Succeeds Mochrie As MGM Sales Manager

NEW YORK—MGM president Robert H. O'Brien announced the appointment of Morris Lefko as general sales manager following the resignation of Robert Mochrie. Lefko came to MGM in 1960 as domestic sales manager for "Ben-Hur." He had handled roadshow sales for "Ten Commandments," "Around The World In 80 Days," and for MGM, "King of Kings" and "Mutiny On The Bounty."

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., FEB. 11

## D-I Unit Names Reynolds; Seeks Earlier Playdates

DALLAS—Albert H. Reynolds, zone manager, Stanley Warner operations in Texas, was elected president of Texas Drive-In Theatre Owners Association, succeeding Robert Davis.

Earl Podolnick and S. K. Barry were returned as vice-presidents and Bob Milentz is a new vice-president; John Fagan was re-elected secretary; and A. J. Valentine, treasurer.

Elected to the board were Davis, W. E. Cox, Jack Arthur, Wayne Long, H. J. Durst, Harry McCartney, Bob Milentz, A. J. Valentine, Eddie Joseph, and H. D. Griffith.

In his address to the convention, retiring president Davis pointed out that drive-ins now constitute 25 per cent of the boxoffice gross, and demanded a better break for drive-ins in availabilities and methods of distribution.

"Much has been said in the last few months," said Davis, "concerning the subsidy of production by exhibitors as a means of increasing the number of pictures. However, nowhere have I been able to find in any of these discussions the suggestion on the part of production that it will share the profits from the subsidized films or will they be made available timely to drive-ins."

Davis said, "There is no need for exhibition to subsidize production until production has attempted in good faith to produce for a ready and available market—namely, the drive-ins—rather than commit large percentages of their production budgets for one or two pictures which have to be "shoved down the throats of exhibitors and the theatre-going public."

Davis complained that when pictures "requiring a hard-ticket admission policy and extended playing time" reach the drive-ins, "they are no longer timely and have been 'bled white' from extended playing time."

"What needs to be done to better the position of the drive-in owner," said Davis, "is for the drive-ins to keep abreast of the changing times in exhibition, keep your the-



## BROADWAY GROSSES

### "Flubber" Bounces High

NEW YORK—Lincoln's Birthday and the break in the weather resulted in a boost in business at the Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Term Of Trial" (Warners). Paramount claimed the second session was \$26,000.

"Days Of Wine And Roses" (Warners). Radio City Music Hall, with stage show, did \$80,000 on Thursday through Sunday, with the fourth, and last, week going to \$130,000.

"The Longest Day" (20th-Fox). Warner did \$25,000 on the 19th week.

"Son Of Flubber" (BV). De Mille had a great \$26,500 opening week with this Disney opus.

"The Wonderful World Of The Brothers Grimm" (MGM-Cinerama). Loew's Cinerama announced \$12,000 for the 27th week.

"Mutiny On The Bounty" (MGM). Loew's State took in \$25,000 on the 12th week.

"Sodom And Gomorrah" (20th-Fox). Astor had a \$13,000 third week.

"Her Bikini Never Got Wet" (Hakim). The second week at the Forum was \$12,800.

"Lawrence Of Arabia" (Columbia). Criterion was still capacity at \$43,600 on the eighth week.

"West Side Story" (UA). Rivoli reached \$16,000 on the 69th week.

"40 Pounds Of Trouble" (U). RKO Palace reported \$18,000 for the third week.

atres modern and clean and dispense the best family entertainment available so as to continue to merit the patronage of your customers and create new audiences."

The convention went on record in support of the "general classification" of films as a means of countering censorship. Other resolutions called for a "change in methods of distribution" to make pictures available earlier to drive-ins; opposition to "road shows and extended runs"; deplored the product shortage; hit out at toll tv; and saw the "need for research."



Dino De Laurentiis recently met with Columbia executives on a visit to the Hollywood studio. Seen, left to right, are M. J. Frankovich, first vice-president of Columbia; Leo Jaffe, executive vice-president; De Laurentiis; A. Schneider, president of Columbia; and Sol Schwartz, vice-president in charge of west coast operations.



# Legislation Seen Aid Vs. Toll-TV

## Texas Drive-In Meet Hears Harling Cite Exhib Right Not To Buy From Distributions Who Sell Pix To Pay-TV

DALLAS—In his address at the 11th annual convention of the Texas Drive-In Theatre Association at the Statler-Hilton Hotel here, Phillip F. Harling, chairman, joint committee against pay-tv, and chairman of the Anti-Pay Tv Committee of Theatre Owners of America, stated that "the proponents of pay-tv, if we are to take them at face value, are interested primarily in bringing culture to the American public. It is hypocrisy to suggest that we motion picture exhibitors are trying to deprive the public of some great right that the proponents of pay tv want to bestow upon it. . . .

"With pay tv, the American public will have the burdensome right to pay for entertainment which is now theirs without cost. . . .

"Pay television is not in the hands of the great educators in the U. S. It is not in the hands of philanthropists. It is in the hands of men who, intentionally or otherwise, would destroy our motion picture industry, many of whom have already amassed great fortunes either in the motion picture industry, or in other great enterprises. . . .

"Since the inception of tv, the American public has enjoyed its hockey games, its wrestling matches, its baseball games and, indeed, its motion pictures on free television. The proponents of pay television are underestimating the intelligence and the power of the American public if they expect it to acquiesce in the seizure of any part of the radio and television spectrums. . . .

"In connection with community antenna systems, we are concerned with those instances where CATV, by wiring up houses, is ready to convert to pay tv. This is not the purpose for which they came into being. . . .

"As long as you are dealing with people who supply your films, you have a right, for the protection of your business, to demand reasonable safeguards insofar as others are concerned. If you do not like the way or the manner in which the distributors attempt to sell their product to pay tv, because it may injure you in your business, you, individually, have a right not to buy his product.

"We have tried with every legal means to stop pay tv. We have been successful for 19 years in keeping it out of the American home. We still have the one remedy which, we feel, will be successful in barring pay tv. This remedy is national legislation. You must appeal to friends in the House and the Senate to introduce a bill to bar pay tv in the home."

In Washington, such a bill to prohibit the charging of a fee to view telecasts in the home has been introduced by Representative Emanuel Celler, D., New York, chairman of the House Judiciary Committee. The measure goes to the House Commerce Committee rather than Celler's.

A staunch opponent of pay tv in any form, Celler has introduced this measure previously without success. It is the most far-reaching of the anti-pay tv bills since it would prohibit the system by any method, whether over the air or by means of wires or cables.

The House Commerce Committee, which

## TOA Mid-Winter Meet Set For D.C., March 19

NEW YORK—The annual mid-winter meeting of the TOA board of directors and executive committee will be held at the Statler-Hilton Hotel, Washington, D. C., Tuesday, March 19, 1963.

TOA committee meetings will be held Sunday and Monday, March 17 and 18. The board and the executive committee will convene at 10 a.m. Tuesday for an all-day session.

On Tuesday evening, March 19, at 6:30 p.m., TOA will hold its annual reception for Congressmen and Senators in the Federal Room of the Statler-Hilton.

Arrangements for the meeting were made by president John H. Stembler, Albert M. Pickus, chairman of the board, and Roy Cooper, chairman of TOA's executive committee.

## Studio Credit Union Elects

HOLLYWOOD—A new slate of officers headed by president Bert Lea has been elected to govern the Columbia Studio Employees Federal Credit Union for the next year.

Other top officers elected included Robert Reese, first vice-president; Robert Ellsworth, second vice-president; Paul Coons, treasurer; and Linda Carroll, secretary. The board also appointed Thomas Dawson as membership officer and Patricia Burke as credit committee alternate. The supervising committee appointed by president Lea consists of Morrie Angel, Tom Stone, and Milo Mandel.

also has jurisdiction, has also been opposed to pay tv; but since the chairman of that committee, Rep. Oren Harris, D., Arkansas, dictated the terms which the FCC adopted for its pay tv test authorizations, there has been no tendency toward further action by the committee on the subject pending the outcome of the tests.

A similar bill was recently introduced by Representative George Huddleston, Jr., D., Alabama.

## "Little Bit Of Censorship" Real Danger—Mrs. Twyman

"A Little Bit of Censorship" was the title of an address by Margaret G. Twyman, director of the community relations department of the Motion Picture Association of America, before the Texas Drive-In Theatre Owners Association's convention.

In examining the several responsibilities involved with motion pictures, Mrs. Twyman cited the responsibility of the public, the audience, when she said: "Herein lies the greatest responsibility. In my experience I have observed something interesting . . . namely, that when the public's sense of responsibility is at its lowest ebb we hear the loudest cries for some form of censorship or control over the mass media! Yes, it is true . . . and always has been . . . that pressures for authoritarian controls over the communications media come from those who will not assume individual responsibility. And yet, strangely

(Continued on page 11)

## McSorley To Bronston N. Y. Press Rep Post

NEW YORK—Lars McSorley has been appointed New York press representative for Samuel Bronston Productions, Inc., Ralph Wheelwright, vice-president in charge of advertising and publicity, announced.



McSorley

McSorley, who has been eastern publicity manager for Allied Artists Pictures Corp. for the past several years, will assume his new duties shortly and will work on the campaigns for all Bronston productions, which include the forthcoming "55 Days At Peking" and "The Fall Of The Roman Empire."

During the past seven years McSorley has served Allied Artists as foreign publicity manager and newspaper and trade paper contact. During the past three years, he has been publicity manager, his last major assignment being the campaign on "Billy Budd." Prior to joining Allied Artists he was assistant to the publicity manager at I.F.E. Distributing Corp. and worked for newspapers in New England.

## USIA's Stevens Honored

WASHINGTON—George Stevens, Jr., director, U. S. Information Agency's Motion Picture Service, has been selected as one of the 10 outstanding young men in the federal government. As such, he is a winner of the Fifteenth Annual Arthur S. Flemming Award for 1962.

In nominating Stevens for the honor, USIA director Edward R. Murrow said "Mr. Stevens is one of the Agency's outstanding young men who has been able to invest the Motion Picture Service with a new creative spirit and place the stamp of his own imagination and vigor on its productions to a degree that has been hailed by the press, industry and Government."

Stevens became director of the Motion Picture Service in February, 1962, with responsibility for projecting America's story abroad through the U. S. Government's worldwide motion picture production and distribution system.

In 1962, Stevens was chairman of the U. S. delegation to both the Cannes and Venice film festivals. He was instrumental in the establishment of the Hollywood Guilds Festival Committee to select American motion pictures of the highest quality to represent the U. S. in major film festivals.

## AIP Shifts Exchange Men

LOS ANGELES—In a realignment of exchange personnel, Leon P. Blender, vice-president in charge of distribution for American International Pictures, announced the transfer of salesman Alan Svoboda from Dallas to Jacksonville. William P. Bond takes over as salesman out of the Dallas exchange.



# Levine Tells Embassy Sales Meeting Of \$25 Million Co-Production Plan

NEW YORK—Embassy Pictures has some \$25,000,000 in co-productions scheduled for filming this year, Joseph E. Levine, president, reported to the opening session of Embassy's first national sales convention. The pictures involved are to be produced in Hollywood and abroad for release during 1963 and early 1964.

Leonard Lightstone, executive vice-president, disclosed to the company's sales and distribution executives, assembled from around the country for the three-day conclave, that Embassy would release at least 23 feature films during 1963. Lightstone specified that the number was more than double the total of films it released last year.

Carl Peppercorn, vice-president and general sales manager, discussed in depth Embassy's projected methods for thoroughly merchandising the extensive 1963 release schedule. Embassy's product, Peppercorn asserted, will be geared to all types of theatres and all types of audiences.

Commenting on Embassy's co-production program, Levine emphasized two projects, one with Carlo Ponti, the Italian producer, the other with Paramount.

The Levine-Ponti arrangement calls for production this year of four features, to be filmed, in English, in Italy, France, Germany, Spain, England, and Switzerland, for worldwide release by Embassy Pictures. Included are "A Ghost at Noon," from the novel by Alberto Moravia, starring Brigitte Bardot, directed by Jean-Luc Godard; "The Empty Canvas," also based on a Moravia novel, directed by Damiano Damiani; "Yesterday, Today and Tomorrow," starring Sophia Loren, directed by Vittorio De Sica; and "Casanova," starring Marcello Mastroianni, directed by Mauro Bolognini.

With Paramount, Embassy this year will film in Hollywood "The Carpetbaggers" and "Nevada Smith." Paramount will release both films. Levine noted that negotiations are underway with Paramount for the co-production of other properties owned by Embassy.

Additional Levine-Ponti projects are also being planned, the Embassy president noted, including the best-seller, "The Children of Sanchez," starring Sophia Loren, with De Sica directing. Moreover, he said, "Zulu," starring and to be co-produced by Stanley Baker, with Cy Endfield directing from his own script, begins filming this spring, in South Africa, in Technirama 70mm. and Technicolor. Embassy also has scheduled early production of Henry Miller's controversial best-seller, "Tropic of Cancer."

Lightstone emphasized that the above pictures would be completed for release in late 1963 and early 1964. Also among the 23 features scheduled for 1963 release, he said, are "The Threepenny Opera," "Love at Twenty," "Young Girls of Good Families," and "Landru," all completed.

Convened on the completion of the first stage of Embassy's continuing expansion of its international distribution organization, the convention fully explored and blueprinted every aspect of the company's future domestic distribution activities.

Embassy, within the past two months, has established 10 national branches, which presently, according to Peppercorn, thoroughly cover the United States. Exchanges are lo-

## Hyman's Annual Pilgrimage Seeks Orderly Film Release

HOLLYWOOD — Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, is here from New York for his annual studio visit.

Prior to his west coast trip, Hyman met with the sales chiefs of all of the major distribution companies and discussed with them their releases from this March through Thanksgiving Day. These meetings will be the foundation for individual conferences with the heads of the principal studios, producers, and others concerned in film making.

Hyman, accompanied by an assistant, Morris Sher, will see forthcoming completed product in addition to available footage on pictures still in work.

As in the past several years, his observations will be compiled for his annual "Report From Hollywood" which is then provided for the guidance of exhibitors throughout the United States and Canada who have endorsed his plan for orderly release of quality product throughout the year.

cated in Chicago, Los Angeles, San Francisco, St. Louis, Atlanta, Dallas, Boston, Philadelphia, and Washington, D. C. Under the second phase of expansion, already underway, Embassy will enlarge the domestic staffs and open additional offices.

Assisting Peppercorn in conducting the convention business sessions were the following home-office executives: Robert R. Weston, vice-president of world advertising, publicity, and exploitation; Lou Steisel, Metropolitan New York and western sales supervisor; Jud Parker, eastern and southern sales supervisor; Larry Ayers, home-office sales control manager; and Charles Cohen, director of exploitation.

Attending the sessions, from the home-office staff, are also E. Jonny Graff, vice-president in charge of television; John Downing, manager of exchange operations; Bert Anshien, manager of print and booking departments; Harry Margolis, metropolitan district manager; and Julius Sprechman, comptroller.

Field executives attending include Simon Lax, Chicago; Wayne Ball, Los Angeles; John J. O'Leary, San Francisco; James Frew, Atlanta; Glenn Fannin, Dallas; Joe Wolf and Hatton Taylor, Boston; Charles Zagrans, Philadelphia; and Sheldon Tromberg, Washington, D. C.

Embassy has scheduled a 1963 "Joseph E. Levine Sales and Collections Drive" to honor the dynamic president of the company. The 13-week drive will be held from March 4 through May 31.

Recognition will be given all Embassy sales personnel, during the drive, for their initiative and performance, Peppercorn declared. Additionally, he continued, special bonus incentives will be established, within the drive period, for particular pictures and projects.

The drive will be competitive among the various divisions, districts and branches within the Embassy distribution organization.

## NG Operating Profit Up Sharply In Quarter

LOS ANGELES—Net income from operations of National General Corp. increased sharply in the fiscal 1963 first quarter, ended Dec. 25, to \$269,828, equal to 9½ cents a share on 2,830,363 common shares outstanding for the period, it was announced by Eugene V. Klein, president. This contrasts with an operating loss for the year-earlier three months of \$28,880.

Total income of the diversified Los Angeles-based industrial company and theatre operator rose to \$10,046,084, in the recent quarter, compared with \$9,853,388 in the corresponding fiscal 1962 period.

Klein attributed this year's first quarter increases to greater efficiency throughout the company's 220-theatre circuit of motion picture houses, as well as rising revenues from vending and allied activities.

In the first quarter of last fiscal year, National General had a non-recurring gain from the sale of its former Cinemiracle production equipment amounting to \$411,270, which increased that period's operating loss to a net profit of \$382,390, or 13½ cents a share. This year's first quarter net income contained no such non-recurring gains and was identical with the \$269,828 earned from operations alone.

"The increases in revenue and earnings from our operations in the recent three months—traditionally our weakest quarter—reflect a rate of growth which should continue for the foreseeable future," Klein commented. "New operating efficiencies and innovations in vending and other activities, plus the addition of new theatres to our circuit should accelerate this growth as we enter our seasonally peak theatre attendance periods in the spring and summer months."

Later this fiscal year, the NGC president said, the company will start receiving the first income from an extensive diversification program which in recent months has seen its emergence as a major real estate developer. Those projects now underway or planned in which National General has a key interest include nearly \$50 million in high-rise apartment and office developments in Los Angeles and San Francisco and a 2,000-acre planned community under construction in Marin County, Calif.

## Kirschman Joins NG

BEVERLY HILLS, CALIF. — Richard Kirschman has joined the real estate department of National General Corporation, it is announced by Frank P. Stagen, real estate director.

From 1958 to 1961, Kirschman had been associated with Helmsley-Spear, Inc., New York brokerage firm, and recently left an association with Peter Feinberg, New York real estate developer and operator, to accept his new post with NGC.

## Del. Studies Wage Bill

DOVER, DEL.—The General Assembly's Labor Committee has before it the \$1-per-hour minimum wage proposal reported Dec. 19, 1962, in MOTION PICTURE EXHIBITOR. The measure was introduced into the legislature Feb. 4 by Senators Calvin R. McCullough (D.-Holloway Terrace) and John E. Reilly (D.-Wilmington).

It would become effective 180 days after enactment.



## Vice-President Johnson Launches Variety Week

NEW YORK—Vice-President Lyndon B. Johnson accepted a Gold Card life-time membership in Variety Clubs International—and thus officially launched Variety 1963 "Variety Week," which is being celebrated throughout the world Feb 10 to 16.

"This is the week where Variety Clubs in the United States, Canada, Mexico, Great Britain, and Ireland call attention to the wonderful humanitarian work that Variety does all year long for handicapped and underprivileged children," said Rotus Harvey, Variety's international chief barker.

In receiving the coveted Gold Card, Johnson joins the ranks of previous American recipients who include President Kennedy, ex-Presidents Eisenhower and Truman, and J. Edgar Hoover. Others abroad who have received Gold Card memberships include Prince Philip and Lord Louis Mountbatten in England, and Prime Minister Sean Lemass of Ireland.

Called "The Heart of Show Business" Variety through its 10,000 show-business members, supports children's hospitals, founding homes, convalescent homes, schools for the handicapped and blind, rehabilitation centers for delinquent children, and clinics and research centers for cancer, cerebral palsy, heart ailments, and rheumatic fever.

In sponsoring these activities over the past 35 years, Variety has spent more than \$80 million, and total annual expenditure is over \$3 million.

Each of the local 36 tents supports in its own way a project of its own choice. Some Variety-sponsored activities are nationally known, such as the "Jimmy Fund" Children's Cancer Research Center in Boston, the Variety Villages of Toronto, Canada, and Las Vegas, Nevada, the Variety Club Heart Hospital of Minneapolis, and the Variety Children's Hospital and Research Center in Miami, Fla.

The concept of Variety sprang from a Christmas Eve incident in a Pittsburgh theatre 35 years ago. A distraught mother, unable to care for her baby, abandoned her—with a note, saying she had heard of the goodness of show people, and prayed they would look after her child.

A group of local show people adopted the baby (she was named Catherine Variety Sheridan—after the club and the theatre where she was found), and this became the nucleus of the entire Variety Clubs International organization.

## "Tell Me, Mr. Robot . . ."

LOS ANGELES—The science fiction future depicted in many American International Pictures productions actually is coming into being at the company's home office before the end of this year.

Orders have been placed by AIP for futuristic robot-like automatic interrogator machines, according to accounting department manager Jack Byers. These will enable any of the production and distribution company's departments to instantly obtain any and all information on past releases without concern for distance or time.

The new interrogator machines, in effect, can be talked to and will talk back instantly. They will give, for example, specific time and place budgets and grosses, fully broken down, on any AIP release so that comparative budgets can be assessed for new productions.

# Charles Boasberg Named President Of Paramount Film Distrib. Corp.

## 317 Features Eligible For "Oscars" This Year

HOLLYWOOD—Almost half of the 317 feature-length motion pictures eligible for "Oscars" this year were filmed in color, a survey of films released during 1962 disclosed.

Of those pictures which meet the requirements for consideration for Academy of Motion Picture Arts and Sciences Awards at the 35th Annual Presentation, 133 were produced in color and 184 in black-and-white.

Only those feature-length motion pictures in English or with English sub-titles shown commercially for the first time during 1962 in Los Angeles are eligible for Academy Awards April 8.

Last year, the list of eligible films totaled 325.

Separate consideration is given pictures competing for the Best Foreign Language Film Award. Pictures submitted in this category need not have been shown in the United States.

The "Oscar" Show will be carried over the combined radio and television facilities of the American Broadcasting Company and the television facilities of the Canadian Broadcasting Company, Monday April 8.

## Four From Seven Arts

NEW YORK—Seven Arts Productions within the next five months will put four major attractions before the cameras in Europe, New York, and Hollywood, it was announced by Ray Stark and Eliot Hyman, heads of the film company.

First of the lineup, all of which will be released by Metro-Goldwyn-Mayer, will be "Of Human Bondage," which gets under way on location in Dublin, March 4. Set for spring production in New York and Hollywood is the comedy, "Sunday In New York." Next on the production slate will be "A Global Affair," and Tennessee Williams' "Night of the Iguana."



Leading west coast exhibitors recently attended a presentation of Columbia's "The Man From The Diners' Club" in Los Angeles, and seen at the affair are, left to right, Jonas Rosenfield, Jr., vice-president of Columbia; Samuel Briskin, vice-president of Columbia; and Sol Schwartz, vice-president in charge of west coast operations.

NEW YORK—Charles Boasberg has been appointed president of Paramount Film Distributing Corporation, it was announced by George Weltner, executive vice-president of Paramount Pictures Corporation.

"This promotion of Mr. Boasberg to the highest position within Paramount's U.S. and Canadian sales organization is in recognition of his outstanding contributions to the company since joining it last July as domestic vice-president and general sales manager," Weltner said.

"Never have I had such pleasure in announcing so richly deserved an appointment," he continued. "In the last seven months, Mr. Boasberg has surpassed our greatest expectations. He has become a key member of management, highly respected for his keen insight and astute awareness of the ever-changing currents of the motion picture business."

"I am certain that many of the new policies he has inaugurated and will continue to institute for the betterment of Paramount will become standard for the entire industry."

Prior to joining Paramount last summer, Boasberg had been general sales manager and president of Warner Bros. Distributing Corporation. He had previously been associated with Paramount from 1955-58 as special assistant to George Weltner in charge of world-wide sales of "The Ten Commandments" and "War and Peace."

Boasberg has also held key sales posts with MGM and RKO Pictures.

The appointment of Boasberg elicited the following statement from Joseph E. Levine, president of Embassy Pictures Corp.:

"The election of Charles Boasberg as president of Paramount Film Distributing Corporation, I am certain, is another milestone in the history of the motion picture industry. Paramount is to be congratulated for its acuity in making the appointment."

"I take particular personal pleasure in Charlie's appointment for I have always considered him to be one of the greatest salesmen and sales executives in the industry. His record proves that, before and beyond the impressive results of Cecil B. DeMille's 'The Ten Commandments,' for which Charlie was in charge of world-wide sales."

"My association with Charles Boasberg has been one of long standing. My great respect for him stems not only from the outstanding jobs he has done on my product in the past, but from, in addition, Charles Boasberg the man."

"One of the prime motivating factors in my new association with Paramount Pictures, on the forthcoming 'The Carpetbaggers' and 'Nevada Smith,' as a start, was that Charlie was going to run the sales. It is going to be an exciting race."

## Parents' Medal To "West"

NEW YORK—"How the West Was Won" has been awarded the Family Medal by Parents' Magazine, which features the Metro-Goldwyn-Mayer-Cinerama production in the February issue coinciding with the American premiere at the Warner Hollywood Cinerama Theatre for the benefit of the Saint John's Hospital Foundation.



# Upbeat Report To WB Stockholders Shows Net Income Rise In Quarter

WILMINGTON, DEL.—Warner Bros. Pictures, Inc., stockholders were told at the annual meeting that consolidated net income for the three months ended Dec. 1, 1962, was \$2,010,000 representing 41 cents per share on the 4,837,052 shares of common stock outstanding at that date, compared with the prior year's \$1,939,000 which, after giving effect to the February, 1962, stock split of four shares for one, represented 40 cents per share on the shares outstanding at Dec. 2, 1961.

Theatrical and television film rentals, sales, etc., amounted to \$22,174,000, dividends from foreign subsidiaries not consolidated were \$6,000, and profit on sales of capital assets was \$2,000 for the three months ended Dec. 1, 1962, as compared with \$20,613,000, \$44,000 and \$2,000 respectively for the three months ended Dec. 2, 1961.

Net current assets at Dec. 1, 1962, were \$50,884,000 (including \$13,005,000 cash) compared with \$48,331,000 (including \$11,732,000 cash) at Aug. 31, 1962.

Debt due after one year at Dec. 1, 1962, was \$5,859,000, compared with \$6,126,000 at Aug. 31, 1962.

"That's progress," commented stockholder James A. Stackhouse, Cape May Court House, N.J.

H. Elmore Cobb, Audubon, N.J., inquired about company prospects. Director Robert W. Perkins pointed out that in the annual report, president Jack L. Warner, who was not present, had said, "We look forward confidently to 1963."

In the absence of former Federal Judge Hugh M. Morris of Wilmington who had presided at Warner Bros. meetings for the previous 26 years, the 1963 session was presided over by an associate of the same law firm, former New Castle County Family Court Judge George Tyler Coulson. Also present was another member of his law firm, William S. Megonigal, Jr.

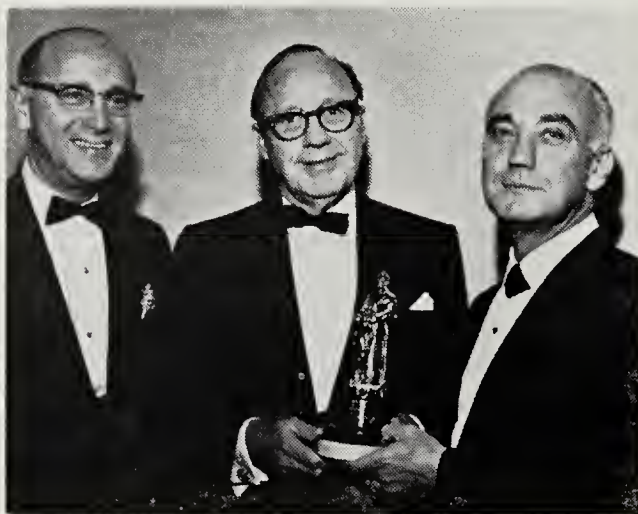
Five directors, Jack L. Warner, Albert Warner, Charles Allen, Jr., Serge Semenenko, and Benjamin Kalmenson were reelected to serve for a term of two years commencing Feb. 6, 1963, and to continue until their successors are elected and qualified. Each received 4,368,024 votes, which chairman Coulson noted was approximately 90 per cent of the 4,837,052 shares outstanding and eligible to vote at the meeting.

Two board members, Perkins and Thomas J. Martin, treasurer, were present at the meeting. Other officers attending were Walter Meihof, controller and assistant treasurer, and Howard Levinson, secretary. Also present were Richard Lederer, ad-pub director, New York, and George Fishman, studio rep from Washington, D.C.

The terms of three directors, Martin, Perkins, and Waddill Catchings, all of whom were reelected in 1962, will not expire until 1964.

The board declared a dividend of 12½ cents per share on the company's common stock, payable May 6 to stockholders of record on April 12.

The board also re-elected the following officers: president and principal executive officer, Jack L. Warner; Executive vice-president, Benjamin Kalmenson; vice-presidents, Herman Starr, Wolfe Cohen, Steve Thrilling, Edmond L. De Patie, and William T. Orr; secretary, and Howard Levinson; treasurer.



Jack Benny recently accepted the Heart Award of Tent 25, Variety Club of Southern California, for singer Frank Sinatra for his services in behalf of children at the annual Variety Club Inaugural Ball at the Beverly Hilton Hotel. Making the presentation were Fred Stein, right, Variety Club chief barker, and Sherrill Corwin, left.

## Golden To Leave Gov't

WASHINGTON—Nathan D. Golden, director, Scientific, Photographic and Business Equipment Division, Business and Defense Services Administration, Department of Commerce, for 38 years, will resign March 29 and retire from government service.

He will enter private law practice here specializing in government representation and international trade problems arising from Common Market competition, etc.

## Filmways Net Soars

NEW YORK—Filmways, Inc., producer of motion picture and tv films, and subsidiaries had net income of \$78,480 before taxes for the three months ended Nov. 30, 1962, compared with \$87 in the same 1961 period, the company reported. Net after taxes was \$44,880.

Gross from production, tv film rentals, studio rentals, and other income was \$2,990,135, compared with \$2,547,634.

# IFIDA Protests Texas Censor Bill; Code Seal Exemption Called Unfair

NEW YORK—The Independent Film Importers and Distributors of America protested Senate Bill 3 in the Texas state legislature.

Introduced by Senator George Parkhurst, this bill, which passed the Senate and is now in House committee, places films in interstate commerce or from abroad under the provisions of the Texas Penal Code, from which they had been exempted two years ago through the efforts of Texas theatre men. If it becomes law, the Parkhurst measure would open these films once more to criminal prosecution for obscenity.

The Parkhurst bill leaves another exemption, also won two years ago, untouched. That is that films bearing the Production Code seal of the Motion Picture Association of America could use the fact that these bore the seal as a defense in obscenity cases.

It is this exemption that IFIDA, through

## A.C.E. Films Participates In Financing E.C.A. Pic

NEW YORK—Sidney M. Markley, president, A.C.E. Films, Inc., and Max E. Youngstein, president, Entertainment Corporation of America, Inc., announced that A.C.E. will participate in the financing of "Fail-Safe," E.C.A.'s initial production, based on the nation's top-selling book.

In a joint statement, Markley and Youngstein said "A.C.E. and E.C.A. are proud to be associated in the launching of E.C.A.'s production program. This association will enable E.C.A. to make available to exhibitors an important motion picture of one of the most talked about books of our time. E.C.A. will now be able to keep its pledge to exhibitors that it would provide a major production for release in mid-August of 1963."

Youngstein further commented that in addition to "Fail-Safe," the company's second important picture, "The Winston Affair," starring Robert Mitchum, will be in general release before the end of the year.

"Fail-Safe," starring Henry Fonda, will begin production in New York on May 1 and will be produced and directed by Sidney Lumet, with Youngstein as executive producer.

## Redstone Buys Mich. D-Is

PONTIAC, MICH.—Ed Redstone, spokesman for the Redstone Management Co. of Boston, announced that his firm has acquired three of the four drive-ins in this area owned by Mr. and Mrs. Elton Samuels, Pontiac, Mich. Redstone states his concern now manages "the largest group of drive-ins east of the Mississippi."

The airers which changed hands are the Pontiac, Waterford Township; Miracle Mile, Bloomfield Township; and Waterford, Waterford Township. The Samuels will continue to operate their Jackson, Jackson. On return from an extended vacation in Honolulu they will "diversify" their business.

The couple, active in every phase of management for fourteen years, took a quarter page in the "Pontiac Press" and thanked "thousands of you folks" whose patronage had supported the drive-ins.

its executive director, Michael F. Mayer, protested to Governor John B. Connally; Lieutenant Governor Preston Smith, who is also an exhibitor; and House Speaker Byron Tunnell.

The IFIDA protest declares this exemption to be "an unconstitutional delegation of power," terming the seal as something issued by a "private organization" for which a "substantial fee" is charged.

Another film measure, House Bill 159, introduced by Representatives Miller, Floyd, and Whatley, provides that city or county prosecutors could go into county courts and obtain an injunction restraining the exhibition of a film they consider obscene. Its critics fear that it would permit restraining orders to be issued on "hearsay" evidence and point out that it provides penalties as severe as a fine of \$2,500 or two years in jail, or both.



## Columbia Protests Pay-TV Invitational Film Showing

NEW YORK—A vigorous protest charging RKO-General, Inc., with the "unauthorized exhibition" of a recent Columbia picture in connection with its Hartford pay-tv activities, was made by Columbia Pictures Corporation.

The strongly-worded complaint, which also accused the Hartford station of "copyright infringement," was made the moment Columbia became aware that officials of station WCHT, which is conducting the pay-tv tests, had shown the picture in question to an invited audience without having sought the approval of the film distributor. Columbia advised the Hartford pay-tv operators that the showing of this feature was "in complete violation" of its agreement to show this movie only to actual subscribers during the period of the pay-tv experiments which had been authorized by the FCC. Though no legal action has been taken yet by Columbia, such action is now being considered by Columbia counsel.

The film company also pointed out that its own objections had been transmitted to RKO-General a day before Philip F. Harling had dispatched and made public a letter protesting the Hartford showing in behalf of TOA. Film company officials emphasized that "we are and always have been in agreement with TOA as well as with all exhibitors, that the free exhibition of movies in this manner is unfair, unwarranted, and unfortunate."

## Disney Profit Steady

HOLLYWOOD—Walt Disney Productions and domestic subsidiaries reported a consolidated net profit for the quarter ended Dec. 29 of \$1,304,473, equal to 76 cents per share on 1,724,049 common, after giving effect to three per cent stock dividend on 50,245 shares Nov. 8, 1962.

This compares with \$1,669,213, equal to \$1 per share, on 1,674,804 shares for the same quarter last year.

Current quarter earnings, after taxes was \$1,396,000, compared to \$1,899,000 in the first quarter of 1962. First quarter revenue totaled \$15,300,000 against \$15,000,000 last year.

Other income from publications and licensing was up by \$500,000.

A quarterly cash 10 cents dividend was declared on common, payable April 1 to stockholders of record on March 15.



Producer Sam Spiegel recently attended the opening of Columbia's "Lawrence Of Arabia" in Detroit at which premiere the Variety Club Growth and Development Center grossed nearly \$30,000. He was honored at a luncheon at the Detroit Press Club where president of the Greater Detroit Motion Picture Council, Mrs. Earl Seielstad, presented him with its first annual citation to a film industry figure.

# The NEW YORK Scene

By Mel Konecoff

JIM NICHOLSON, president of American International, was concerned over the numerous requests made by exhibitors for product during the so-called orphan period between February and the end of May, and he resolved to do something about it by releasing 10 pictures, "diversified in subject but major in boxoffice potentiality." He unveiled this news at a press exhibitor luncheon at the Hemisphere Club recently.

Said Nicholson, "This is in response to the requests of exhibitors nationally, circuit and independent, who, in turn, have pledged American International their fullest support. None of our films are roadshow or re-release. All are available to the exhibitors for showing now, when they are needed most urgently."

"In spite of all the talk and glorious announcements," said he, "the total product from all companies for the coming year including long-term roadshows and re-releases will most likely be less than last year."

He reported that "The Raven" was expected to be the top grosser in AIP's eight year history after three highly successful openings in New York, Los Angeles, and Washington. One of the forthcoming releases, "Operation Bikini," with Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus, and Gary Crosby, he said, costs as much as did the first 10 pictures made by the company eight years ago.

Said Nicholson, "AIP was the first company to halt the production of most of its releases abroad and will be consistent in this action right through '63. The bulk of our program is American produced locally. Not only will American International keep its pledge to exhibitors internationally to keep their screens supplied with boxoffice product, but we have also diversified our motion pictures sufficiently to please all audiences."

Among the pictures Nicholson named as available for the future are "Battle Beyond The Sun," "Night Tide," "California," "A Question of Consent," "The Mind Benders," "Miracle of the Vikings," "Beach Party," "Bikini Beach," "Under 21," "Confessions of a Mistress," "The Magnificent Leonardos," "Twice on Saturday," "X," "The Man With The X-Ray Eyes," "It's Alive," "Dunwich Horror," etc.

**A MATTER OF VARIETY:** The New York Variety Club, Tent 35, witnessed the installation of its officers at a membership luncheon at the Hotel Astor last week, presided over by property master Robert K. Shapiro, managing director of the New York Paramount. Some of the charities of the Tent were also honored with contributions to carry on their work.

Ira Meinhardt, on behalf of the Variety Club Foundation, presented a check to Dr. Emanuel Revici to continue the work of the Institute of Applied Biology in cancer research, which program is being observed by a panel of foremost physicians identified with cancer, with a report to follow upon conclusion of the tests. A representative of the Clinic for Handicapped Children operated by the Nassau Philanthropic League in Hempstead, was also at hand to receive a check covering continued participation by the Tent there.

Membership committee representative Harold Zeltner reported that 44 new members were inducted in 1962, and he urged all-out efforts to make the Tent the largest in the world. Mrs. Sylvia Pimstein, head of the Tents Barkerettes, reported that the recent Celebrity Ball was a success, resulting in a \$4,400 profit which will be turned over to charity at a special tea to be held for Variety's women by Mrs. Robert Wagner at Gracie Mansions.

Jack Hoffberg was presented with a plaque by chief barker Charles Alicoate for the fine job done over the years as dough guy for the Tent. Entertainment was provided by comedians Jackie Clarke and Al Kelly. Installed by international representative Harry Kodinsky of Pittsburgh were, in addition to Alicoate, Jack Levin, first assistant; Irving Dollinger, second assistant; Shapiro, property master; Charles Smakwitz, dough guy; and canvassmen Salah Hassenein, Saul Jeffee, William Reddick, George Waldman, and Harold Zeltner. Actress France Nuyen was also aboard the dias.

## A CALL TO SHOWMANSHIP

The following editorial, titled "Food For Thought," appeared in the Feb. 4 issue of Film Daily under the byline of Charles A. (Dimples) Alicoate. We consider it important enough to the industry to reprint it here in full:

"PRE-SELLING is a pre-requisite in this fast moving and changing world. The ART of merchandising a picture seems to be rapidly becoming a lost ART. Productions are planned for days, months, and years, written, produced and readied with elaborate fanfare, and then apparently left to shift for themselves.

"Pre-sold to exhibitors through trade paper advertising, NO. Offered to the public by the theatre owner as regular fanfare, yes. Merchandised in the modern manner—decidedly NO.

"What happened to the tried and proven campaigns of yester-year designed to, first, interest the exhibitor and then the patron of the picture?

In its present dizzy whirl this industry seems to forget, with the exception of a couple of companies, that it is first, last and always a showman's business and that this is an age of driving, sledge-hammer, dynamic merchandising. Producers who expect exhibitors to go into rhapsodies of exploitation enthusiasm over productions they are acquainted with by name only, are slightly out of line with present day showman-salesmanship. Ask any exhibitor!

"We recall the saying of an oldtimer, now retired, who was most successful in the art of sales: 'Pre-sell the exhibitor, give him plenty of time to build up enthusiasm for the picture and he will in turn sell his patrons not only the blockbusters but mostly the bread and butter pictures.'

"Pretty good advice sez we, even in this day and age, to bring in those extra shekels at the box office."



# TICKETS NOW ON SALE! RIVOLI!



## New Brand Of Showmanship To Sell "Cleopatra" Via Taylor-Burton Art

NEW YORK—Executives at 20th-Fox have decided that "Cleopatra" is so well known around the world that an unusual advertising campaign is in order to take advantage of the fame of the film and its principals, at least at the onset when the premieres and initial bookings are announced. The international campaign as outlined by Seymour Poe, vice-president in charge of world wide distribution; William H. Schneider, creative advertising consultant; and Abe Goodman, advertising director, will concentrate on a painting of Elizabeth Taylor and Richard Burton without any mention of the film's title or its stars.

The omission of title and credits in the posters, theatre accessories and billboards is believed to be a first in film advertising and is a reflection of the global penetration achieved by the film to date.

Said Schneider, "In the entertainment field, we use an overall term, 'showmanship,' which encompasses every phase of selling activity—advertising, publicity, and all forms of exploitation. In recent years, and with rising cost of production, there has been a tendency to err on the side of playing it safe, which means doing what has been done before, doing what your competitor is doing—in a word, snoozing in the same old rut. Fortunately, the management at 20th-Fox—Mr. Zanuck, Mr. Poe, and their associates—are showmen in the fullest sense of the term, which means they have the guts to go all-out in order to get the attention of the ticket-buyer. They know showmen don't run scared.

"The obvious thing to do would be merely to announce the opening with cast names and the title set in type. No illustration. But we wanted to do more than that. We arrived at a campaign idea that has never been done before for a movie. The simple fact is that the campaign could not have been done for any

other picture in the history of the business. It may never be possible to employ this approach on a future production."

The ads will feature only one line of copy at the top to announce the debut of the picture. At the bottom, copy will state the film's opening date, the name of the local theatre, and a coupon listing the price of tickets and other pertinent performance information.

Said Poe, "We are selling the most important picture ever made from a position of strength and with original, creative imagination. We are endeavoring to bring fresh thinking to the merchandising of motion pictures."

Goodman noted that not only will the illustration be used in newspapers, magazines, in posting, and in 28-sheet billboards, but on television as well. A Broadway illuminated sign will be unveiled on Feb. 11 when tickets were scheduled to go on sale for the premiere at the Rivoli Theatre. The tv and magazine sections of the campaign will concentrate on a national scale since a number of openings are scheduled to take place simultaneously on June 12.

Poe reported that "Cleopatra" had been sold thus far in 14 cities (six in Canada and eight in the U. S.), and he has \$8,350,000 in hand in advance monies from participating exhibitors who have bought the film. Also in, he announced, was \$350,000 for the souvenir book rights from Arthur Klar of Program Publishing as a guarantee against 25 per cent of the profits world wide. The book is expected to sell for one dollar in the U. S. This amount is 17½ times more than that gotten for any other similar publication. "The Longest Day" rights were sold for \$20,000.

He didn't expect much in the way of merchandising tie-ups because of the contractual restrictions with the stars.

## D-I Asks Right To Bid Against Ft. Knox Theatres

CINCINNATI—Ben Cohen, operator, Valley Drive-In, Kosmosdale, Ky., through his attorney David Staadecker, has notified all distributors that he "requests he be granted the right to exhibit product on the same availability as that presently afforded to the U.S. Army theatres at Fort Knox, Ky., and the right to bid against all theatres on that availability for an exclusive first-run showing. The availability requested is an open availability on or before national release."

His letter continued, "The Valley Auto Theatre is a well furnished, large, attractive

drive-in. It has operated since 1959 far below its potential gross capacity, and as a result your company has earned considerably less income than it was entitled to from this operation. The major competition to the operation of this theatre is the theatres operated by the U.S. Army at Ft. Knox. The Valley Auto Theatre is certainly entitled to consideration on the basis of potential revenues as against the Ft. Knox theatres, which, experience will show, it can outgross. We trust you will render an early decision in this matter in order to minimize damages sustained and avoid possible litigation."

## Equipment, Concession Men Join TOA For N.Y. Meet

NEW YORK—The 1963 trade show of the combined motion picture theatre, equipment and concessions industries will take place at the Americana Hotel here the week of Oct. 28.

The TOA-NAC-TESMA-TEDA show promises to be one of the biggest and most exciting ever held, as all four organizations get together for the first time in several years.

The Americana Hotel will be the meeting place for all equipment manufacturers serving the nation's motion picture theatres, concessionaires, drive-in theatres, and amusement and recreation centers.

Statements on the trade show were issued by John H. Stembler, president of the Theatre Owners of America; Augie J. Schmitt, president of the National Association of Concessionaires; and Larry Davee, president of the Theatre Equipment and Supply Manufacturers Association.

Stembler stated "The joining of TESMA and TEDA with NAC and TOA insures a trade show that will make its mark as the most successful, most rewarding, and most educational in history, for all concerned."

Schmitt stated "The addition of TESMA and TEDA as co-sponsors of the 1963 NAC-TOA Trade Show at the Americana in New York City is a very logical development and one which NAC heartily welcomes. We are indeed happy to have these two important theatre industry associations join with the National Association of Concessionaires in this important annual trade event, which will result in making this year's trade show one of the most all-embracing of its kind."

Davee stated "The Theatre Equipment and Supply Manufacturers Association is most happy to again join with the Theatre Owners of America and its other trade show partners, the National Association of Concessionaires and the Theatre Equipment Dealers Association in what we are convinced will be a magnificent motion picture industry trade show. It must be of great interest to anyone concerned with the motion picture industry. Our manufacturer members believe that now is the right time for theatre owners of America to become more closely acquainted with the great strides made over the past several years in research and development, most necessary to conduct the business of successful motion picture theatres in today's hard competition."

## MGM Int. Shifts Execs

NEW YORK—Metro-Goldwyn-Mayer International announced the following personnel changes in Latin America:

Melvin Edelstein, territorial manager of Chile, has been appointed manager of Peru, succeeding Henry Ronge, who resigned effective Feb. 15.

In addition to his managerial duties, Edelstein will also supervise four countries: Chile, Bolivia, Colombia, and Ecuador.

Arthur Ehrlich, presently manager in Chile for United Artists, will take over Edelstein's post in Santiago.

Americo Rosenberger, veteran film man now with Allied Artists in New York, will go to Colombia as supervisor of MGM's five theatres there.

## Schary Heads League

WASHINGTON—Dore Schary has been elected national chairman of the Anti-Defamation League of B'nai B'rith. He has been active in League affairs since 1937.



## New RKO N.Y. Theatre Bows With Welles' "Trial"

NEW YORK—The RKO 23rd Street Theatre, newest addition to the RKO coast-to-coast circuit, will have its opening to the public on Wednesday, Feb. 20. A gala invitational premiere will be held on Tuesday evening, Feb. 19, with celebrities of the screen, stage, television and radio, and local officials on hand to launch the debut.

The inaugural film attraction will be American premiere of Orson Welles' "The Trial," with Anthony Perkins, Romy Schneider, Elsa Martinelli, and an array of international stars.

The RKO 23rd Street is located within convenient transportation of all areas in metropolitan New York. Situated in the heart of the Chelsea district which is adjacent to Greenwich Village, the theatre stands on 23rd Street between Eighth and Ninth avenues in the ILGWU's Penn Station South housing development and will serve the entertainment needs of the project's 2,820 families.

### LEGISLATION

(Continued from page 5)

enough, the freedoms guaranteed in these United States are dependent on individual responsibility and guarantee our freedom of choice."

In referring to citizens who frequently pressure for more civic or state government controls over movies, certain general conclusions arrived at by Mrs. Twyman are: "(1) Most people who complain about films are people who do not attend films; (2) Those who select the less desirable films and then complain about them are those who rarely support the better films when they are available; (3) Those who are willing to blame all social problems on the entertainment media are those who refuse to examine and accept the findings of reliable experts who consistently disclaim a direct cause-and-effect relationship between the two; (4) Those who want censorship or classification of films are just plain lazy . . . they want the government, the church, the school to take this responsibility . . . to help raise their kids, in other words; (5) The critical public, in far too many instances, is just not honest with itself . . . it says it wants one type of film entertainment, but it supports another."

Commenting on the theme of lazy parents who want a government to tell them what films to let their children attend, Mrs. Twyman explained: "This is one more indication to me that today's parents are 'spoiled' in many ways. They have been given too many 'outs' to explain the misbehavior patterns of their kids. Too many parents today accept the philosophy 'let the law control my child . . . let the government be responsible for what he reads, what he sees in movies, and what he learns in schools.' . . . I shudder at the outcome of our succeeding generations. What folly this is for parents to want some official government group to decide what films are suitable for their own children."

In conclusion, Mrs. Twyman said: "I would like to challenge you and your organization to continue your efforts—even increase them 10-fold, if possible—to keep the motion picture screens of our country free. Let us continue to do this because we believe that unless we do our fellow citizens will be giving up a 'little bit of freedom' for that dangerous 'little bit of censorship.'"

## LONDON Observations

By Jock MacGregor

IMAGINATIVE PUBLICITY in the industry is at a low ebb. Few campaigns are backed with big thinking. Even less grab the space that creates a "want-to-see." Too many are merely going-through-the-motions affairs. During production, this is particularly the case. The trouble is that few publicists get any encouragement from producers, many of whom regard publicity as a bore and unnecessary expense to be borne by distributors. (There is even the story going around of a top publicist being hauled over the coals for applying for \$17 for three weeks pre-production expenses on a multi-million dollar picture.) Conversely, some publicity conscious producers rightly complain that they can not get men with ideas and initiative. The pity is more similarly thinking producers and publicists can not be brought together.

In consequence, I am all the more delighted to be able to shout about a really cracking promotion which showed the industry at its best. For the new motoring comedy, "The Fast Lady," the Rank Film Distributors' publicity team staged a show business motor rally at Pinewood Studios, where the picture was shot, on the Sunday before the Marble Arch Odeon world premiere.

This was to be a serious test of skill with the Royal Automobile Club providing the judges and Regent Oils, the British offshoot of Texas-Caltex, valuable cups and general assistance. Entry forms went to stage, screen, and tv stars and personalities, exhibitors, and columnists. The response was encouraging. Some 70 personality teams entered. Business rivalries and interests were forgotten. Only one artist who mainly opens stores these days even suggested a fee and was turned down.

Then the blow fell. Not only was there no sign of a thaw but there was more snow on Sunday morning. Conditions were "Siberian" and the promoters' hearts fell fearful of a flop. The depression was only temporary. By midday, the cars adorned with the official rally signs all plugging "The Fast Lady," and press and tv cameramen came skidding into Pinewood. Only a few teams failed to show.

Appropriately, Car No. 1 was "The Fast Lady" open vintage Bentley, driven by the stars, Leslie Phillips and Stanley Baxter. John Gregson, Roger More, Susan Hampshire, Janet Monro, Paul Massie, and Samantha Eggart, who is under contract to Paramount and stole the publicity, were but a few of the stars who entered for the hell of it. After a series of tests on the studio lot (driving not acting!), we were bouncing, skidding away on a 50 mile drive through the Home Counties. Despite falling snow, the fans were out, and at one checkpoint were beyond the control of police and stewards. Here I was delayed further by demands for the autograph of my navigator, blonde actress Caron Gardner—the Monte Carlo rally had absolutely nothing on this!

The day ended with prize giving by international racing champion Graham Hill. BBC Movie-Go-Round host, Peter Haig, won, with producer-writer-director Bryan Forbes and actress wife Nanette Newman as runnerup. Producer Michael Carreras, artists Susan Hampshire, Ronald Fraser and Sally Ann Shaw, and exhibitor Herbert Kean grabbed the remaining prizes. I was out by the skin of my teeth, coming in eighth and upholding the honor (?) of the press.

A fine piece of initiative can be chalked up by manager Denis Cave of ABC's Super, Oxford, which is playing the film pre-release. He promoted a Morris 1100 from the nearby Morris Motor Works, got a garage friend to drive and singing star Dickie Valentine to navigate, and brought along Oxford pressmen and photographers. All their cars carried credits for the Oxford booking.

There was not a word of criticism. Everyone enjoyed themselves enormously and hoped for a suitable picture for a repeat next year. Congratulations to all concerned and in particular to Rank Organization managing director Kenneth Winckles and his family, who gave up their Sunday to support his publicists who, I know, got a great kick out of his presence.

An excellent press resulted and now Regent Oils are further cooperating to the tune of \$30,000 in a joint promotional contest for the film, backed with newspaper advertising and tieups at Regent Service Stations and stocklists.

THE APPEAL of the Boulting Brothers against the judgment that even as company directors they should be members of ACTT, the studio trade union, was rejected. Reportedly, they have already spent some \$35,000 to avoid being called Brothers Boulting, and are appealing to the House of Lords—the highest authority—against the finding. . . . Film Transport Services worked overtime on Thursday. "Sporting Life" moved into the Leicester Square Odeon. "Lawrence" transferred to the Metropole, and "El Cid," after 15 months, moved over to the Haymarket Odeon. Surprise news is that "55 Days at Peking" is opening in May at the Dominion. This was being held for "Cleopatra" in June, but more scenes are still to be shot. The current road show "Porgy and Bess," which has been pencilled in for a May ABC general release, is beginning to creak. Following the trade show of Judy Garland's "Lonely Road," the title has been changed to "I Could Go On Singing." The trade audience certainly went out singing its praise.

### Century Board Elects

NEW YORK—Leslie R. Schwartz, president of Century Theatres, announced that the board of directors elected Charles W. Call, Walter E. Dunn, Allen A. Grant, Ralph Lager, and Harold H. Newman assistant vice-presidents of the company.

### Fox Shifts Gehring

NEW YORK—William C. Gehring, Jr., has been appointed assistant to 20th-Fox road-show sales manager Joseph M. Sugar, effective immediately. Prior to his appointment, Gehring was manager of the company's St. Louis office, a post he held since July, 1956.



## ALBANY

20th Century-Fox closed its local exchange with manager John G. Wilhelm the only employee held over. . . . MGM has renewed a lease on its North Broadway quarters. . . . Columbia has authorized manager Herb Schwartz to rehire a secretary. . . . The Variety Barkerettes will install new officers headed by Mrs. Rita Artist, wife of the Chief Barker, in March. The girls will play hosts to the men at a champagne cocktail party on Feb. 24 as part of "Variety Week." A humanitarian award is slated for Feb. 27 under the chairmanship of Adrian Ettelson, Fabian district manager. The annual "Champagne Ball" will be held in Neil Hellman's Thruway Motel on March 2.

## ATLANTA

Laurel Goodwin, who was introduced to motion picture audiences in Paramount's "Girls, Girls, Girls," paid a visit to Film Row. . . . Al Rook announced that he is closing the Film Booking Office which he began here 11 years ago. . . . The first general membership meeting of 1963 was held at Variety Club at the clubrooms with Jim Townsend as guest speaker. . . . T. C. Cox, who has been with many of the film companies, has been added to the booking department at Warners. . . . Bob Hosse, Martin Theatres and assistant barker at Variety Club, has accepted the chairmanship of the Mountain View Camp Variety Committee. Assisted by George Jones, they plan to make the camp the finest such establishment in the South. . . . The Dr. Pepper's President Award for December was won by the Columbia, Tenn., bottlers, the second time they won the award. . . . The Prism screen process at the Movie Drive-In, Sanford, Fla., has resulted in the Floyds Circuit beginning to charge over all its 24 Florida spots to the Prism process. . . . Arthur H. Levy has acquired the franchise from Kay Enterprises, New Orleans, to distribute its product in Florida. . . . At their January meeting at the Y.M.C.A., the WOMPI's of Atlanta voted to participate in the Will Rogers Hospital drive by selling the key chain medallion and owners' registrations. . . . LeRoy Witherspoon is the new owner of the new Lake which recently opened at South Bay, Fla. . . . Dr. C. M. Tyre has reopened his State, Eustis, Fla. . . . Ralph W. Weir has taken over the Crystal, Crystal River, Fla., formerly owned by Mrs. L. C. Yeomans.

## BOSTON

E. M. Loew is building a new theatre on the site of the old Lancaster at North Station area. The inside of the old theatre has been completely torn out with three walls left standing, and the new theatre is being built inside this frame. It will be called the West End Cinema. The new theatre will seat approximately 550. William Riseman is the architect in the estimated \$200,000 building operation. It is understood that the new theatre will be operated as an art house. . . . First National Pictures Corp. is holding a meeting and luncheon for exhibitors for "First Spaceship on Venus" and "Varan the Unbelievable," on Feb. 14. Arthur Sachson, general sales manager of Crown International, will address the exhibitors. Harry Segal, president of First National Pictures, will detail the advertising and press campaign set up for the combination films, which premiere at the Pilgrim on April 10. . . . Kevin Kelly, formerly assistant drama and assistant film

critic of the Boston Globe, has been appointed drama critic by Thomas Winship, managing editor of the A.M. Globe. Marjory Adams continues as Globe film critic. . . . E. M. Loew has purchased the Colonial, Portsmouth, N.H., giving him two theatres there. . . . "Bucky" Harris, Universal film exploitation chief in Boston, is running screenings on "Freud" for college and university professors at the University screening room. "Freud" opens at the Capri on Feb. 14. . . . Sam Richmond, general manager, Sack Theatres in Boston, has returned from vacation. . . . Julian Rifkin, president of TONE, Theatre Owners of New England, appeared on radio station WEEI with Heywood Vincent, commentator, in a panel discussion on the picture situation in Boston. Rifkin and the commentator took telephone calls from listeners who had heard the discussion. . . . Joseph E. Levine, president of Embassy Pictures Corp., and co-producer of legit show, "Photo Finish," starring Peter Ustinov, now at the Colonial trying out in Boston, has plans for making a film of the show.

## BUFFALO

One of the most outstanding fund raising events ever staged by Tent 7, Variety Club of Buffalo was the Telethon put on by the club for the benefit of its charity, the Rehabilitation Center of the Children's Hospital. Volunteers from all walks of life took an active part in the telecast on WGR-TV. Billy Lee was master of ceremonies and past chief barker Michael Ellis, Jr., was general chairman, with a large number of Tent 7 barkers lending him support. Many popular stars of stage, screen, and tv came to Buffalo to appear on the Telethon, and there was a continuous parade of local talent. Over 200 operators of the Telethon Traffic Union of Up-State New York volunteered to man telephones and accept pledges throughout the star-studded show. A remarkable total of \$126,990 was pledged. WGR-TV donated its time and facilities as well as all station technical and performing personnel, through the courtesy of general manager Van DeVries. . . . A display poster with actress Viveca Lindfor's picture on it suddenly burst into flames in the lobby of the Century the other afternoon, when Miss Lindfors was visiting Buffalo, but the star denied that it was a publicity stunt for "No Exit," her current film, whose locale is the dominion of Satan. . . . Bob Sokolsky, drama and motion picture editor, Buffalo Courier-Express, is passing around the stogies. It's a baby boy in the Sokolsky manor (Andrew Elliott).

## CHICAGO

Grand, Terre Haute, Ind., Alliance Amusement Company, will show a series of opera films during the month of February. . . . Marshall Migatz and Mary Wagner are handling group sales for "Lawrence of Arabia." . . . Variety Club's new officers are Jack Clark, president of Allied Theatres, chief barker; and other officers Al Raymer, Arthur Holland, Harry Balaban, and Sam Levinson. Bud Fisher acted as chairman of the installation committee. . . . Oscar Brotman and his wife have announced the marriage of their daughter, Barbara, to Lawrence Joel Cohn. The young couple will reside at Ann Arbor, Mich., where Cohn is a student at the University of Michigan. . . . Chicago Tribune charities gave La Rabida Sanatorium, Variety Club's charity, a gift of \$3,000 to help their work during the year. . . . Quote of the week from Glenna Syse, Chicago Sun Times: "I have always

deplored the people who say with some triumph—"I haven't seen a movie in years." That they're somewhat proud of it only reassures me of their stupidity. On frequent occasions the movie industry can wrap the theatre business around its little finger—and I do mean artistically."

## CINCINNATI

George Palmer, formerly with Columbia Pictures for a number of years and popular among area exhibitors, has been appointed sales manager for Realart Pictures. . . . Harry Freeman, AA publicist, was in to arrange details for "Billy Budd" which opens at the Esquire Feb. 27. Milton Gurian, AA manager, has reported the film is doing very good at the Ames, Dayton, O., and at the Kentucky, Lexington, Ky. . . . David Kane was in setting up promotions for U-I's "40 Pounds of Trouble," which opened at the Albee Feb. 7. . . . First in a series of "youth shows" planned for "Mutiny on the Bounty" at the Valley was held Feb. 2. Esther Nemo, group sales manager, reports MGM's educational 16mm "Mutiny" film is being well received in area schools. . . . John Campbell is manager of Majestic, Springfield, O., appointed since the recent death of Chris Chakeres, manager for a number of years.

## COLUMBUS, O.

Loew's Ohio will show the Hollywood Preview engagement of "The Courtship of Eddie's Father" with date to be announced, said manager Sam Shubouf. . . . Producer John Kenley, Kenley Players, announced bookings for the 1963 stage series at Veterans Memorial, starting on June 11 with Dorothy Collins in "Carnival." Phyllis McGuire and Peter Palmer are scheduled for the week of July 2 in "The Unsinkable Molly Brown," and Howard Keel in "Fanny" the week of Aug. 20. Robert Goulet or Robert Horton will star in "Show Boat." Other stars being considered for the 14-week season include Arthur Godfrey, Pat Boone, Eydie Gorme and Steve Lawrence, Edie Adams, Buddy Hackett, Arlene Francis, and Van Johnson. . . . Playhouse on the Green in suburban Worthington will open its season June 10. Jack Harpman has been signed as director of the summer POG season. . . . "Sophie," new musical based on the career of Sophie Tucker, will have its initial pre-Broadway tryout at the Hartman here Feb. 28-Mar. 2.

## DALLAS

L. N. Crim, Sr., took over operation of the Paris. Debs Reynolds will do the booking and buying from Crim. . . . Peggy Smith, Dal Art Pictures staff, has moved to Embassy as aide to Glenn Fannin, for whom she worked when Fannin had IFE and DCA franchise. . . . Tim Ferguson, operator, Downs Drive-In, Grand Prairie, Tex., and past president of the Texas Drive-In Theatre Owners Association, was in the Methodist Hospital here after lung surgery. . . . Phil Brockstein, publicist for Metro-Goldwyn-Mayer, is preparing for the opening of "How the West Was Won" at the Capri on Feb. 28. . . . Everett Olson, Paramount, was arranging promotion for "A Girl Named Tamiko" and "My Six Loves." . . . Bill Risener has been transferred from the Wilshire to manager of the Inwood, and Jerry Reid has been promoted from assistant at the Tower to the Wilshire. Other shifts announced by James Cherry, Interstate city manager included Frank Simmons from Wilshire assistant to Palace assistant; Frank



Mikulencak, assistant at the Tower, and Preston Ryan, assistant at the Palace. . . . Arch Hall, president of Fairway International, was a recent visitor here at the General Films office. He screened "Wild Guitar" for the circuits and booking agencies. . . . Harry Goldstone, Zenith International, was in town visiting with Jack Walton, Don Kay Enterprises. While here, he screened "No Exit" for circuit heads and booking agencies. . . . The accounting and servicing department of 20th-Fox exchange of Oklahoma City, which was closed, has been moved to Dallas.

## DES MOINES

With the closing of 20th-Fox office at Omaha, the Des Moines exchange has taken over distribution of films. Bill Doebls, former head booker at Omaha, has transferred to the bookkeeping department in the Des Moines office, and Eleanor Hatfield has joined the office here as stenographer. . . . Exhibitors are watching the Iowa legislature as to possible tax increases. So far, no censor type legislation has been filed. However, with Republican legislators in control, it appears likely the state sales tax may be increased from two to three per cent, which would call for a one per cent boost in admission taxes as a result. . . . Iowa-Nebraska Allied operators have installed a public liability group insurance program.

## DETROIT

Variety Club of Detroit, Tent 5, held its annual premiere for the Variety Club Growth and Development Center at Childrens' Hospital of Michigan, the most successful of the three successive benefits held. While it takes several weeks before final results can be tabulated, it was announced by chairman William M. Wetsman from the stage of the Madison, that gross for the one evening of "Lawrence of Arabia" had already exceeded \$28,000. Traditionally, a group of student nurses in uniform were invited guests. The Governor of the state, George Romney, and the Mayor of Detroit, Jerome P. Cavanagh, were honorary chairmen. Oriental musicians and dancers (who must have suffered chilblains of the stomach while writhing in the lobby) held forth before the well-received showing. . . . The day before the premiere benefit for the Variety Club of "Lawrence of Arabia," producer Sam Spiegel was honored at a luncheon at the Detroit Press Club which served the dual purpose of obtaining extensive ink for the attraction, and at which he was the recipient of the Greater Detroit Motion Picture Council's First Annual Citation to a film industry figure. President Mrs. Earl Seielstad made the presentation. Mr. Seigel's remarks to the capacity audience merit national reading: ". . . Motion pictures are the most potent medium with which to reach people in the farthestmost outskirts of the world. . . . In some future year people will say what a magnificent medium we had with which to appeal to the world at large and how scarcely we took advantage of it to spread the word of ideals and principals we believe in and hold true. . . . I believe in making films which have emotional appeal for people the world over, appeal far beyond the written word or speech, and which awaken man's soul to the fact that he has responsibility beyond his tribe or family to the whole world. . . . I had no trouble whatsoever as a Jew in making a film in Arab countries. We spoke to them in the universal language of creativity. The political issue of Israel vs. Arab nations never came up because they



In New Orleans recently for the opening of the Martin Cinerama Theatre with MGM-Cinerama's "The Wonderful World Of The Brothers Grimm" were, from left, E. D. Martin, president and co-owner of Martin Theatres; C. L. Patrick, vice-president and general manager, Martin Theatres; and Frank Brady, assistant general manager and director of construction.

respected our goal of making a picture true to its subject, and we respected their political passions of the moment." Out of left field, scarcely germane, came a question concerning actress Liz Taylor, who has likewise had controversial passions of the moment and who appeared for the producer in "Suddenly Last Summer." Said Spiegel: "I must say unequivocally that I'd love to work with her again. I never lost one hour through her neglect. She was extraordinarily professional."

## HOUSTON

Augie J. Schmitt, Houston Popcorn and Supply Company, and president of the National Association of Concessionaires, will be a speaker at the 11th annual convention of the Texas Drive-In Theatre Owners Association in Dallas. . . . Gladys Matson Wallis, Matson Theatre Circuit, is in a local hospital due to an illness.

## JACKSONVILLE

B. D. Benton, president, Jacksonville Film Service, was elected president of the Republican Club of Duval County at a meeting of the aspiring political group in the George Washington Hotel. Another well-known industryite, Bill Wallace, also of JFS, was named treasurer of the club. B. D.'s two brothers, Frank and Lex Benton, operate the Benton Bros. Film Express. . . . Mr. and Mrs. John Lawson have announced plans for the rebuilding of the New, Palatka, which was recently destroyed by fire. . . . The Radio Centro, Miami, which exhibits Spanish-language films, has been acquired by Martin Schwartz from Dan Glaubman. . . . Marjorie Robinson is a new booker's clerk at MGM. . . . A new Florida product is Weeki Wachee mineral water in 12-ounce cans. It is recommended as a mixer for drinks. The underwater theatre at Weeki Wachee Spring, which features a revue of subterranean mermaids, is operated as a unit of Florida State Theatres. . . . Two new WOMPI officers are Vivian Ganas, FST, recording secretary, and Vera Foster, corresponding secretary. Vivian replaced Flora Walden, who left the industry, and Vera replaced Velma Register, another industry loss. . . . New WOMPI board members are Shirley Gordon, secretary to Johnny Tomlinson, Warner manager, and Edwina Ray, booker's secretary at FST. . . . All WOMPI members have begun the collection of clothing and household goods for conducting a rummage sale at the Brentwood Housing Project Auditorium on Feb. 16. . . . The Mo-

tion Picture Council of Jacksonville, headed by Col. John Crovo, retired exhibitor, attends many advance screenings of coming releases at the Studio and gives both distributors and exhibitors fine cooperation by reviewing the films before women's clubs and civic groups. . . . Carlton J. Carter's Air-Base and Ribault drive-ins, Mr. and Mrs. Hans Vige's Pinecrest Drive-In, Joe Musleh's Lake Forest Drive-In, and Cecil Cohen's Twin Hills Drive-In now provide many free nights for patrons and other nights when patrons are admitted at \$1.00 per carload. Circuit-owned drive-ins usually have regular admission prices. . . . "Barabbas" went into its first run at Herman L. Meiselman's Town and Country at regular prices.

## NEW HAVEN

Building contractor George L. Spoll, son-in-law of Robert M. Sternburg, retired president, New England Theatres, Inc. (AB-PT), has been elected first vice-president of the Home Builders Association of Hartford. . . . George E. Landers, resident manager here for E. M. Loew's Theatres, has returned from a Florida vacation. Ted Limberis was his relief manager. . . . Suburban Manchester (10 miles from downtown Hartford) has removed 229 parking meters in the business district to combat a reported trade decline. Businessmen and merchants, including Jack Sanson, metropolitan Hartford supervisor for Stanley-Warner Theatres, led a mounting protest until the community's board of directors voted the meters, originally installed in 1949, must go. Numerous Connecticut towns are watching the move to see if downtown business picks up. . . . Stanley Warner has named Mrs. Margaret Mortensen as first woman manager in the 35-year-history of the Capitol, Willimantic first-run. . . . Ted Harris, partner in the State, Hartford, is recuperating at his West Hartford home from illness. His brother, Sam, has moved back to Passaic, N.J. The 4200-seat State was demolished some weeks ago to make way for a multi-million dollar Windsor St. District Redevelopment Project. . . . Late February opening of Redstone Theatres' nearly-completed Cinema 1, on the former Park Theatre site in Worcester, Mass., will mark initial booking of first-run product away from downtown Worcester. The deluxe theatre, costing upwards of \$200,000, has commitments for 20th-Fox's "The Longest Day," Columbia's "Lawrence of Arabia," UA's "Taras Bulba," and Paramount's "Who's Got the Action?"

## NEW ORLEANS

The local WOMPI are looking for an empty store in which to hold a rummage sale. They are also collecting old Christmas cards and old nylons for the Mission Schools and Charity Hospital children. . . . Edna Caldwell has been advanced to head National Screen Service's accounting department, succeeding Amanda Gaudet, who has retired after more than a quarter century's duration. . . . Gulf States Theatres have taken over the operation of the Strand, Vicksburg, Miss., a former unit of Paramount Gulf Theatres. . . . Sympathy is extended to Earl Kroeper, United Theatres film buyer, upon the death of his mother. . . . W. A. Porter has acquired operation of the Rivoli Drive-In, Vicksburg, Miss., formerly a unit of Gulf States Theatres. . . . C & B Theatre Company, New Orleans, has closed the Joy, Clinton, La., indefinitely. . . . Vincent Sinopoli, husband of Anna Sinopoli, U staffer, was rushed to Touro Hospital with a heart ailment. . . . Film representatives Jim Frew,



Embassy; and Robert Hames, Continental Film Distributing, were in.

## PHILADELPHIA

The Ace, Wilmington, Delaware, became the Capri Art when it reopened with an art film policy under lease of Archie Rose, Detroit, Mich., from Mid Town Realty Company. This make the area's third art film house. The others are the SW Towne and Dan Cudone's suburban Edge Moor. . . . Franklin Pease has reopened the New Broadway, which had closed due to the transit strike. . . . Publicist Mike Weiss, long with Paramount, is now with Universal. . . . Paul Kleiman, Pearl, Fans, Liberty, etc., celebrated another birthday at the Hahvard Club. . . . Milgram's Park was closed except for week-ends for the installation of a new heating system.

## ST. LOUIS

Jerry Berger, who has been regional advertising and publicity director for 20th-Fox in St. Louis, has been named as advertising-publicity director of that company's holdings in the Republic of South Africa, it was announced by Seymour Poe, global sales head. Berger's headquarters will be Johannesburg, and he will direct the advertising and publicity operation for the company's 110 theatres, ten legitimate theatres, and the second largest touring circus in the world. . . . Buena Vista was visited by Marvin Goldfarb, district manager from Denver. He had with him Leo Greenfield, from New York. . . . Bill Gehring, former branch manager at 20th-Fox, will be special sales representative for road show engagement out of the New York office. . . . Harry Blount, who owns the Plaza and the Starlite Drive-In, Potosi, is home recovering from recent surgery. . . . Ann

Martz, who used to work at Allied Artists, is now working at Columbia.

## SAN ANTONIO

Elmar Jones, San Antonio clown and magician, will make a series of personal appearances in a number of south Texas towns to put on a series of stage shows in theatres in advance of the showing of "Billy Rose's Jumbo." . . . So successful were the film showings at the Jewish Community Center for local children that they will be continued during February. Showings are held on Sundays from 4:30 to 6 p.m. Films to be shown include "Little League Moochie," "Davy Crockett and the River Pirates," "Melody Time," and "Littlest Outlaw." . . . Arthur Crespin, manager, Paramount, Amarillo, Tex., reported that his assistant Jim Barnett resigned and went to California. . . . The State Senate passed a bill which would strengthen Texas' motion picture obscenity laws. Final passage and suspension of constitutional rules to consider the measure came on a 28-0 vote without debate. Texas obscenity law now contains exemption for movies which move in interstate commerce or which come into the United States with federal government approval. The measure, sponsored by Senator George Parkhouse of Dallas, Tex., would eliminate both exemptions in the law. The bill now goes to the House for consideration. . . . Ben Whitaker, who has been managing the Esquire, Amarillo, Tex., for the past several months for Interstate Theatres, has resigned to return to Wichita Falls, Tex. . . . Ted Rains has announced he is placing his Rex, Caddo, Tex., on the market for sale. The Rex is being handled by Jim Murray, manager, while Rains holds a job at a military base in Sherman, Tex. Rains pointed out that if it were not for his concession stand in front of the Rex, open to the public day and night, he would have closed several months ago. . . . The weather was so cold in Amarillo, Tex., during the recent cold wave, that drive-in theatres closed for two days. One local drive-in gave free coffee to those who braved the cold to come out. During the cold wave, the mercury dropped to 11 degrees below zero, the coldest since 1889.

## SEATTLE

Fred Waring, veteran American orchestra and choir leader, presented a \$10,000 check to the Variety Club Heart and Cancer Clinic of the Children's Orthopedic Hospital, on behalf of the Damon Runyon Cancer Foundation. The presentation was made during a performance of Waring and his "Pennsylvanians" at the Seattle Opera House Feb. 1. Dr. Robert A. Tidwell is director of the Variety Club Heart and Cancer Clinic. . . . Arrangements are now being made for the Variety Club Inaugural Ball. . . . The TOA sponsored "Courtship of Eddie's Father" (MGM) has been set for March 20 at the Orpheum. . . . The Elvis Presley picture, "It Happened at the World's Fair," is scheduled as an Easter week presentation, opening April 5 at the Orpheum.

## WASHINGTON

The Variety Club of Washington Tent 11 recently elected the following officers: chief barker, Joseph M. Zamoiski; first assistant chief barker, Ross S. Wheeler; second assistant barker, John G. Broumas; property master, Albert W. Lewitt; dough guy, Sam Galanty. . . . The Villa recently presented six MGM operetta revivals with Helen Patterson presenting an organ interlude before each one. . . . Jerry Baker, managing director, RKO Keith's, reports that "Jacqueline Kennedy's Asian Journey" booked with "Taras Bulba" attracted many people in Government circles. . . . The Colony held a showing of "Tarantella Napoletana," billed as the first Italian musical in color. The internationally minded Colony also held a private showing for Turkish Ambassador and Mrs. Turgut Menemencioglu and guests of a color film from their homeland, "The Golden Crescent." . . . Jack Foxe, MGM representative, handled press, radio, and television arrangements in connection with the personal appearance of William Perlberg, producer; George Seaton, writer-director; and Kirk Douglas, star of their latest production, "The Hook." The Washington visit was highlighted by a special preview showing at the Motion Picture Association's elegant Academia theatre. . . . Construction of a new 950 seat movie house in the Marlow Heights Shopping Center was announced by Lloyd J. Wineland, president of Wineland Theatres. Ground lease arrangements have been signed with Frank, Alfred, and Roy Scuderi, owners of the shopping center in nearby Prince Georges County. The theatre will be known as the Marlow. Cost of the building is estimated at \$400,000, and an early fall opening is anticipated. The Marlow will be the 10th theatre in the Wineland chain in Washington and Prince Georges County. The ultra modern design is from Loewer, Sargent & Associates, architects and engineers. . . . KB-Theatres have booked "The Longest Day," currently playing the Ontario, for the Apex starting on Feb. 15. The Ontario is being specially equipped to play "Lawrence of Arabia," which will open on Feb. 25. Sid Zins, Columbia representative, is planning an extensive and complete campaign in connection with the opening and run of "Lawrence of Arabia." . . . The National, one of Washington's oldest theatres, was sold to Jerry Wolman, 35-year old builder of Silver Spring, Md., Sidney Teplin, and Stanley Reines. They plan to demolish the present building to double its capacity. In event the theatre is razed, the owners plan to find a new location for the theatre until the new house is reconstructed. The sale was reported to be over "five million dollars."

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# PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • Wometco Theatres' Palm Springs house, in the Palm Springs Shopping Center in the Hialeah section of Miami, will be completed on a construction budget of \$230 per seat. Even adding equipment costs (booth, screen, curtain, seats, etc.), figure will be very low. Note huge 24 by 36 ft. sign.

Volume 18

Number 2

February 13, 1963

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*



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than lamps burning 8 mm. copper coated carbons at 70 amperes, which costs 23c per hour.
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## **EDITORIAL**

### **Tired Customers?**

One of the advantages in reading periodicals of other industries is that we develop a keener perspective, which, when turned on our own industry, provides valuable insights we otherwise might not have.

In many instances, we find that we can borrow successful solutions applied to problems in seemingly unrelated fields. This is especially true of that broad classification of American industry called the service industries. Lumped together in this grouping are such diverse things as medicine, law, education, the personal services such as barbering, motion pictures, and the hotel industry.

Taken together, they produced a collective income of over 50 billions of dollars last year. Motion pictures, showing an overall gain, contributed 915 million to this figure.

Looking at our competition (radio, television, etc.), which, incidentally, is not counted in the amusement or entertainment segment of the service industries, and wondering how best to improve our position during the coming year should lead us to the successful paths followed by some of the other service industries. The restaurant business, for example, owes its life to the repeat customer. "Bring em back" is as crucial a point to restaurateurs as it is to exhibitors, and we might profit from examining just how they go about it. Briefly, it involves catering exhaustively to the customer.

One of the major problems in our industry is our distance from our customers, the patrons. A family will return to a restaurant again and again if they have confidence in its management. Good restaurant managers must be sticklers for detail. Apologies fail miserably to offset the effect of dirty glasses or cold food. The larger the restaurant, the greater the problem. There can be no personal relationship to soothe ruffled tempers fired by delays, a surly waitress, or a mistake in the kitchen.

The same holds true with theatres. At best, the manager can hope, by conscientious supervision of employees, careful attention to maintenance of the physical theatre, and good booking policies, to instill in the patron this same sense of confidence. The more the patron is unaware of the existence of the manager as an individual, the greater your chances of his being a repeat customer.

On the other hand, the best way to drive your customers back to the TV set or to other theatres is to continually confront them with the by-products of slipshod management: dirty rest rooms—littered auditoriums and lounges—poor product—and a general air of neglect that can be seen, if not smelled, a mile off.

**PHYSICAL THEATRE • EXTRA PROFITS •** Sectional department of **MOTION PICTURE EXHIBITOR**, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

**Al deProspero, editor**



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FOR  
THE  
D-I

## A ROOFTOP RESTAURANT

Spring! It defies the staleness of the language—it defies, or at least checks the march of age—it holds forth new promise for growth and life.

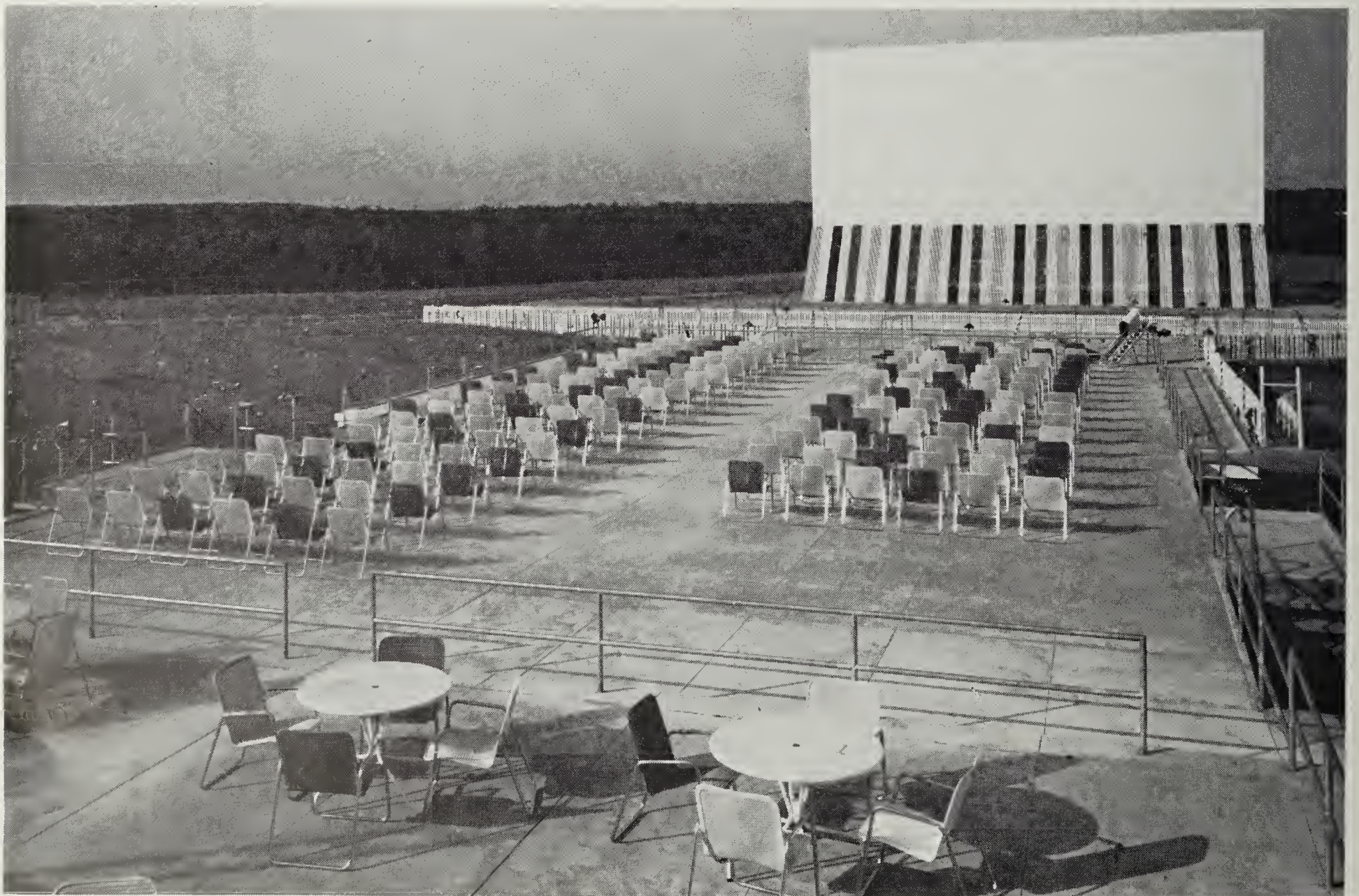
Characteristic of our welcome to this happy season is the universal urge to “go pastoral,” or, more colloquially, get out of doors. And what better way for the drive-in owner to cater to the long pent up patron than give him a chance to enjoy the open air.

Shown on this page is a rooftop viewing and dining area, located atop the indoor auditorium at the Prudential Circuit’s Smithtown All-Weather Theatre. It seems that this unique installation is the ideal way to capitalize on the singular appeals of both the indoor theatre and the drive-in.

With the existing mix of facilities, the patrons of this theatre-complex can utilize the drive-in’s play-

ground and snack bar, and have the choice of viewing a show in either the indoor auditorium, their own car, or, in fair weather, from the deck chairs atop the indoor theatre and refreshment unit.

Traffic is handled by what might be best termed profitable routing. Indeed, the modern concession area provides a focal point for the many operations. Located in the same building as the indoor auditorium, and accessible to patrons using the rooftop seating, by two stairways, the concession operation can serve everyone with the appetite. This means, among other things, that the extra profits derived from the “big” food items at the drive-in, such as dogs, burgers, pizzas, etc., can be enjoyed by the indoor operation, whose patrons have access to the drive-in’s concession area.





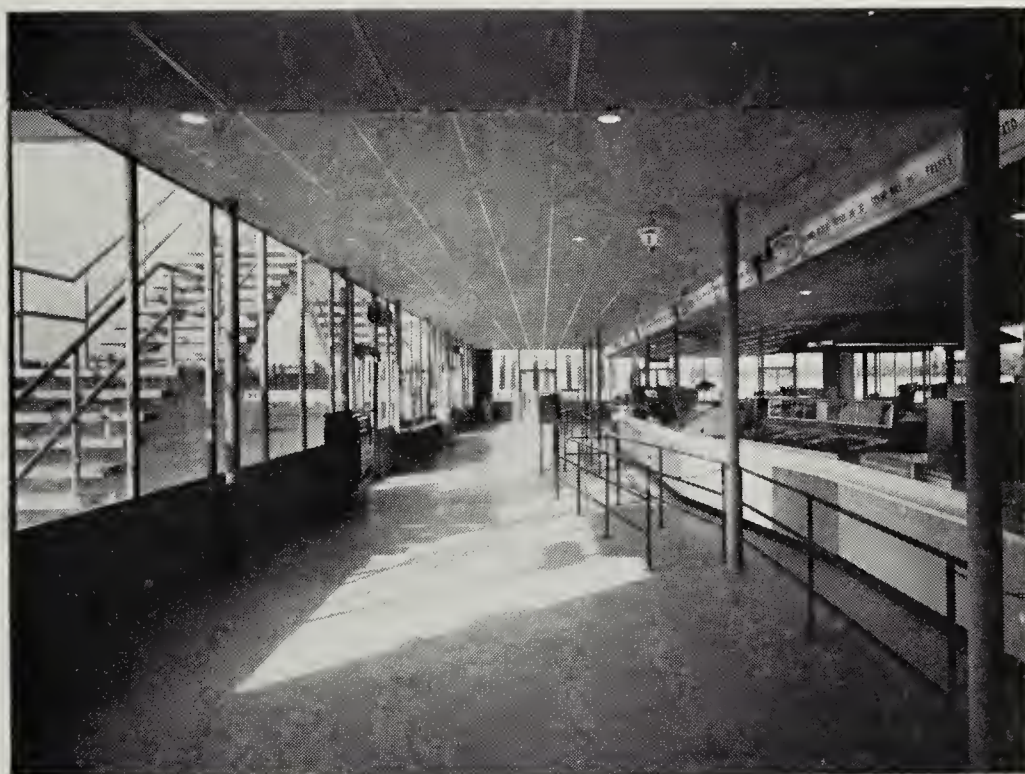
Another happy advantage is that parents can deposit their younguns at the big, well equipped playground, seen at the foot of the All-Weather D-I screen. Fenced in, and located away from the heavily trafficed lanes, the kids can cavort under staff supervision while Mom and Dad see the show.

The theatre proper, including the concession area, the indoor auditorium, and the rooftop area, abounds in clever innovations, and is one of the best examples of overall space utilization we have seen.

The indoor auditorium, for instance, is of the no-frill school, though it presents an at-



Seen in the above photo are the twin stairs leading from the All-Weather's Concession area to the rooftop viewing and dining area.



Modern concessions area beneath rooftop facilities serves both D-I and indoor patrons.

The candy-cane, peppermint stripe seen at the base of the screen was carried out in the general decorative theme of the Long Island combination theatre. Posts and fences, as well as the large wall sections of the main building, were done in alternate blacks and whites, probably picked up originally from the equipment in the drive-in theatres well-

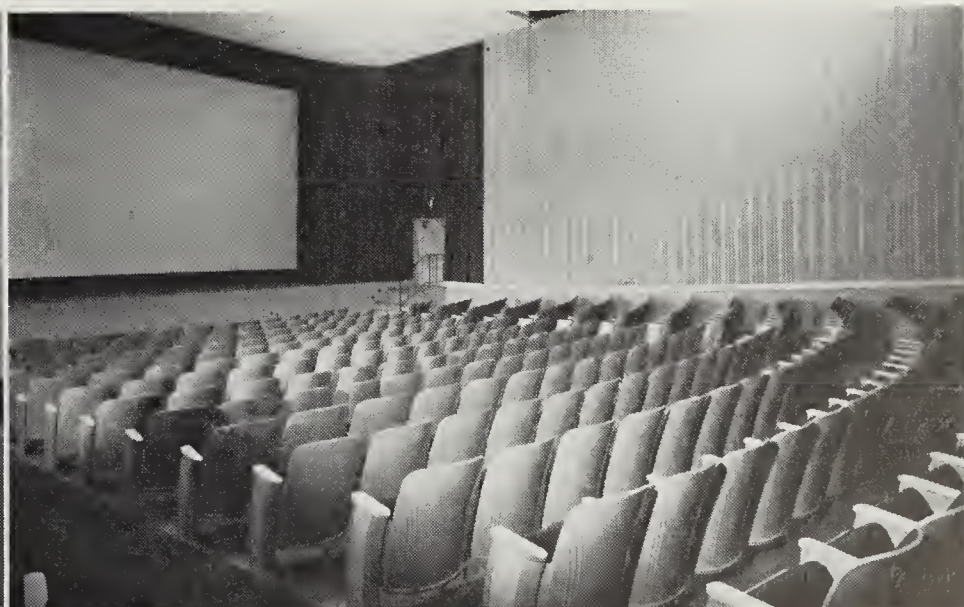
tractive, modern appearance. Wide-spaced seating and a large screen are the business ends of the indoor arm of the All-Weather. An orchestra only arrangement was used in laying out the 600 Heywood-Wakefield chairs. The spring cushioned chairs are self rising with backs and tops upholstered in a special vinyl-linen material easily washable with soap and water. Upholstery for the backs and tops is in a dark red, with metal work in Desert Sand and end standards in Oyster White.

Heywood-Wakefield's Lloyd chrome trim fibre chairs, suitable for outdoor usage, were used for the rooftop area. The All-Weather's giant screen is easily visible from the rooftop area, probably more so than from the cars beneath.

The metal tables are fitted for overhead umbrellas and separated from the other seating by the railing seen in the photo. Snacks can be brought up and enjoyed in the novel atmosphere of the roof garden.

stocked playground.

The problem of providing sound for the patrons who choose to watch performances from the outdoor chairs was handled by outdoor speakers mounted at the rails surrounding the rooftop viewing area. Upwards of 200 persons can be accommodated in the roof section.







Golfster's 6-volt batteries can be used to start stalled cars with either 6 or 12 volt batteries.

## Converted Golf Cart Suits D-I Service Needs

■ A 3-wheel, electric-powered golf cart, normally used for carrying golfers around rolling fairways, has been turned into a sort of "cart-of-all-work" at the Tacony-Palmyra Bridge Drive-In near Palmyra, New Jersey. "We've given it a number of varied jobs," says theatre manager Chet Philbrook, "and it's done them all well. The results has been better customer service."

The vehicle is a Cushman Golfster, manufactured by Cushman Motors, of Lincoln, Neb., a division of Outboard Marine Corp. The theatre is operated by the progressive Redstone Drive-In Theatres, headquartered in Boston, Massachusetts.

Keeping the well-maintained Tacony-Palmyra Drive-In operating at peak efficiency is no small task. The theatre is the largest in its area, with an outer fence that encloses a 27-acre facility. Within this area are parking ramps for 2000 cars, a huge 6-lane refreshment stand, and a \$50,000 mechanized playground that keeps theatre personnel hopping.

"Distance is the problem," says one employee. "Covering all this space on foot is almost impossible."

The Golfster, which has been in service nearly a year, has proven it can take the distances in stride while performing its utility work.

### Spots Parking Spaces

One job it's streamlining is that of spotting remaining parking spaces when the field is nearly full. Driven by the head usher, it patrols each ramp, locates open spaces, and then leads waiting cars directly to them. When this operation was performed by ushers on foot, it was necessarily slower, causing waiting cars to be delayed longer before being directed to parking spaces. Also, this method has proven superior to allowing cars to hunt spaces when only a few remain, since it reduces traffic in the ramp area.

### Speaker and Heater Repair

The versatile vehicle has also speeded the job of speaker and heater repair. Previously,

when non-working speakers and heaters were reported, theatre personnel were required to hand-carry replacement units and tools to the ramp spaces requiring service. Now, however, spare speakers and heaters are carried in the rear of the cart, ready for quick installation wherever needed.

While making its roving rounds, the Golfster has shown its ability to easily maneuver in the close-quarters of the filled ramps. Compact in design (only 85-in. long), it can turn full circle in a 73-in. radius.

### Automobile Service

The perennial problem of drive-in theatre personnel, automobiles that need mechanical service, is also eased by the Cushman Golfster. To activate dead batteries, the golf cart carries a jumper cable, and uses its own batteries to supply starting power to stalled automobiles. The Golfster is powered by six 6-volt batteries, connected in series and starts cars with 6-volt electrical systems by jumping one of its own batteries. For 12-volt electrical systems it uses two of its batteries.

For customer cars with flat tires—and low spares—the Golfster is used to carry the spare to the refreshment stand where it is filled

by the theatre's air compressor, and then returned to the owner.

### Returns Lost Patrons

Another frequent assignment of the golf cart is in returning lost children, and in some instances, lost adults, to their cars. Often after visiting the refreshment stand, customers lose track of where they're parked and end up searching vainly through rows of cars, while their hot-dogs cool or their ice-cream melts. When they're spotted by the patrolling head usher, he picks them up in the 2-seat Cushman Golfster, and quickly tours the near-by ramps until the car is found. The cart is also used for finding customers who are being "paged." By quickly checking car descriptions or license numbers using the Golfster, the head usher can locate the persons desired without interrupting the film's sound track as was previously required. In addition, the vehicle's quiet operation allows it to roam the ramps without disturbing viewers.

### Trouble-Shooting Chores

Rounding out its duties, the Golfster performs a number of "Trouble-shooting" chores, such as carrying maintenance personnel to various locations in the extensive theatre area, patrolling the playground area, and, during the daytime, operating as a spray unit in the theatre's program of weed control.

In spite of its demanding routine, the unit has proven economical and easy to maintain. It operates an average of 20 to 25 miles per night on a single charge of its six 2.5 amp-hour batteries. When being recharged, the Golfster is plugged into its 110-volt recharging equipment located in the vehicle's storage room. During recharging, the vehicle is left unattended, since its charging equipment shuts off automatically when full charge is reached.

With negligible service costs, and a low initial price, the Cushman Golfster is turning out to be a low-cost way of increasing customer satisfaction.



Daytime duties include spraying for weeds on the large D-I's asphalt lot. It is also used for a wide variety of other maintenance tasks.



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Dr Pepper Company, Dallas, Texas, 1963

**IT'S DIFFERENT...I LIKE IT!**



# Cinerama's Startling Domes

## Company Plans To Erect 300 Dome Theatres In The United States and Canada Within Two Years

A radically new design for motion picture theatres was disclosed to a special meeting of more than 100 leading movie exhibitors in Los Angeles by Nicholas Reisini, President of Cinerama, Inc.

The new Cinerama theatre is based upon the "Geodesic Dome" principle developed by R. Buckminster Fuller. A model, and plans of a typical Cinerama Dome Theatre of 1,000 seats, to be constructed of precast concrete, was displayed by Reisini to the enthusiastic gathering. He stated that the new Cinerama theatre will cost approximately \$250,000, some one-half as much as a conventional motion picture theatre of comparable size, and it will take half as long to construct.

Cinerama is making its patented designs and blueprints available to selected exhibitors desiring to build these unique Cinerama showcases in the U. S. and Canada.

Reisini stated that the revolutionary new motion picture theatre presents a new approach to geodesic dome design and the use of relatively inexpensive precast concrete as a building material. The designs were produced by Geometrics, Inc., Cambridge, Mass., architectural and engineering firm, in association with Cinerama's own technical staff. Also present at the meeting was John J. McNamara, prominent theatre architect.

The model of the Cinerama Dome Theatre shown to the assembled movie executives was of a 1,000-seat theatre approximately 140 ft. in diameter and 52 ft. high. It is assembled from some 300 precast concrete panels fitted together to form the dome shape.

Reisini stated that "Cinerama's goal is to see that at least 300 of these dome theatres are built in the United States and Canada in the next two years, and that an equal number are constructed abroad. The new and economical geodesic dome theatre will also enable exhibitors to bring Cinerama to many smaller localities which hitherto could not afford to sustain a large house."

He added, "We hope to greatly enlarge the family of Cinerama exhibitors this way. The philosophy behind Cinerama's thinking is that we must concentrate not only in producing the best Cinerama films possible, but also in seeing that these films are exhibited in the most appropriate new theatres throughout the world."

## About The Geodesic Dome

### Description

The Cinerama Dome Theatre presents a new approach to geodesic dome design and the use of precast concrete in construction. The dome design finally adopted is of a structure approximately 140 feet in spherical diameter with an interior height of 51' 6". It is assembled from 316 pentagonal (five-sided), and hexagonal (six-sided) precast concrete panels. These panels average about 80 sq. feet in area and weigh approximately 3,200 lbs. each. The molds for each panel are of fiber-glass reinforced plastic. The precasting of the panels allows greater control of the material and finished part than in conventional poured concrete construction.

### Material

Every urban area of the world has a developed concrete industry. Panel molds and, if necessary, prefabricated reinforcing steel can be provided from a central source. Since the molds set the critical dimensional tolerances of the panels, with proper inspection to see the specifications are followed, satisfactory panels can be produced even with a relatively primitive concrete technology. The concrete panels can be molded either at the site of the theatre or in a factory, and the maximum width of the panels has been held to less than 10 feet to permit easy transit.

(Continued on page PE-21)

## Davee Appoints Cosby, Hoff To TESMA Board

W. J. Cosby and J. Robert Hoff, have been appointed by TESMA President Larry Davee, to the Board of Directors of that organization to fill unexpired terms of two resigned directors.

Cosby will fill the unexpired term of V. J. Nolan of National Carbon Company and Hoff is to serve the unexpired term of Leonard Satz, Techikote Corp. Both directors resigned because of press of business.

Cosby, presently marketing manager, arc carbon products for National Carbon Company, has been with that company since his graduation from Purdue in 1950. Cosby matriculated at Purdue, immediately upon his discharge from the U. S. Army Air Corps, in which he served as a bomber pilot in the European Theatre, as a 1st Lieutenant.

Cosby started with National Carbon as a salesman after undergoing the company's training course, was advanced to district sales manager in the Cleveland area. He came to New York three years ago as national sales manager for arc carbons in the theatre division and was advanced to his present job as marketing manager for all arc carbon products about a year ago.

Hoff is a veteran in the theatre equipment manufacturing field and is a veteran executive of TESMA. He was a practicing attorney and subsequently joined the Ballantyne Company as sales manager following World War II, during which he served in the Navy as a Lieut. Commander. He has been a board member, vice-president and president of TESMA and has served on its board since TESMA's reorganization in 1946. Hoff presently is executive vice-president of the Ballantyne Instrument and Electronics Company and a member of the Board of Directors of ABC Vending Company, the parent company of Ballantyne.

## Warner Hollywood Redecorated

Redecoration of the Warner Hollywood Cinerama Theatre lobby for the American Premiere of Metro-Goldwyn-Mayer-Cinerama's "How the West Was Won" will feature two 15 by 8-foot dimensional paintings of Western scenes adapted from the originals by nationally known illustrator Reynold Brown.

The Warner, currently playing "The Wonderful World of the Brothers Grimm," will be completely refurnished for the premiere, which is sponsored by Saint John's Hospital Foundation.

In addition to the huge paintings special displays are being prepared for authentic Western properties from many thousands of historic items used during the making of the film. The Western decorative motif will be carried out in the foyer as well as the lobby.

## Novel D-I For New Mexico

A new drive-in theatre utilizing a device called autoscope, which sends the image from a single projector to myriad smaller screens via an image splitting device, will be built near Albuquerque.

Autoscope theatres are circular shaped, with the concession booth and projection room at the core, surrounded by a hub of autos.





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# Insect Control at the Drive-In

## Save Yourself Time, Money, And Headaches By This Plan

Effective insect control at the outdoor theatre can not be had by applying stop-gap measures when the problem is so bad your trade is suffering.

The time to chart a regular program for coping with insect pests is now, well in advance of the season. Misinformation, poor timing, and the wrong type products can cost you handsomely, while the scheduled application of proper insecticides will keep your drive-in field or parking lot safe throughout the problem months.

What can you do now? Evaluate the methods you have used in the past by comparing them with the following program, which was outlined specifically for drive-in theatres by an experienced manufacturer of spray type insecticides, Barrett Chemical Co. Barrett found that, no matter how good their products were, they could not do the best job possible unless properly used. They noted that mosquitoes, gnats, and similar pests, without the help of the wind to carry them, did not have the capacity to fly even 20 yards at a time. They had to land, and this fact is an all-important point in the type program Barrett advocates to its insecticide users.

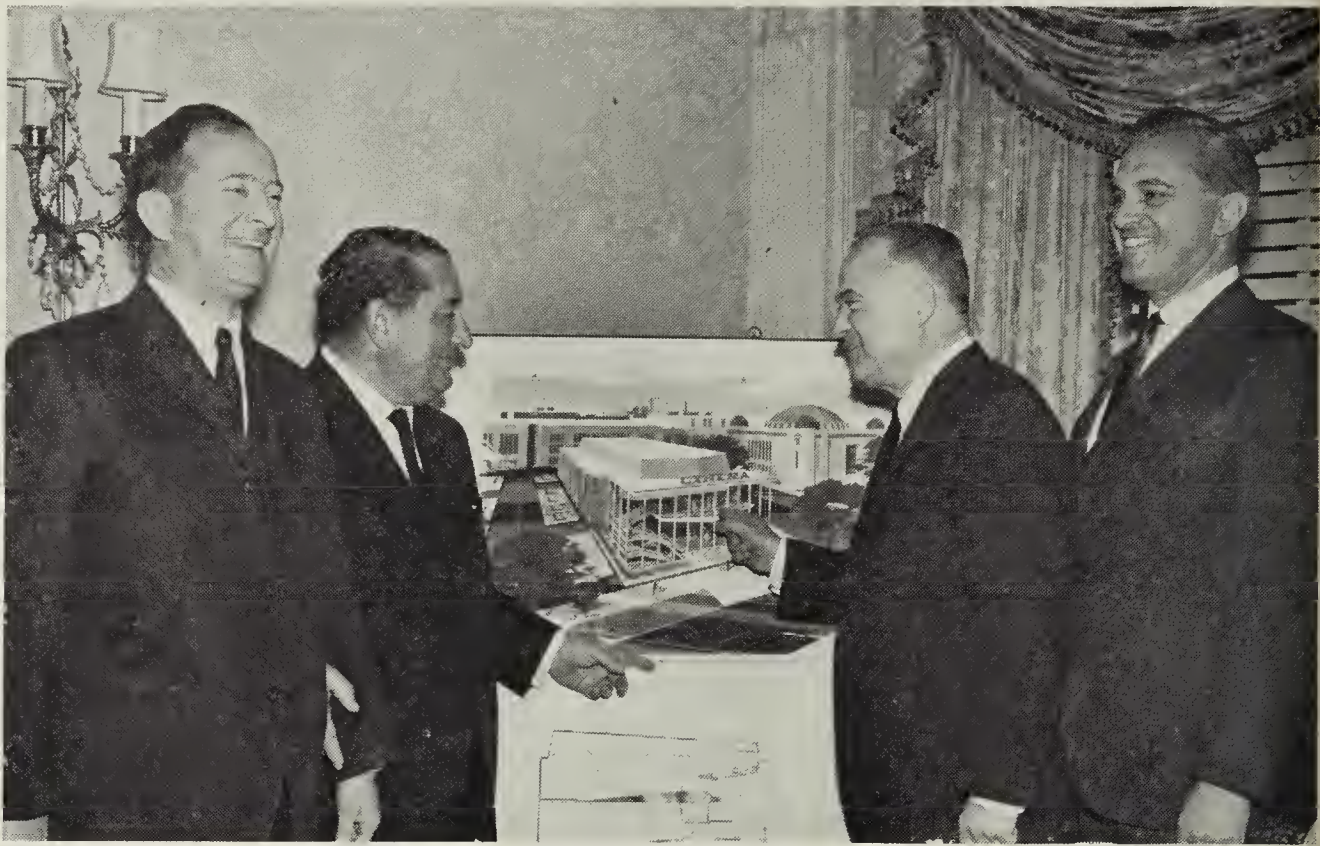
What happens when you spray outside your theatre for approximately 50 yards in all directions, covering fences inside and out, the screen structure and supports, with a toxic type spray, is that you develop a build-up of residual protection. When an insect approaches the theatre, by the time it takes the marauder to reach one of your patrons, it will have had to stop somewhere along the way, alighting on a treated spot.

Thus weakened, the insect will then take off again and come into contact with the second line of defence, the non-toxic Pyrethrin spray used in the interior of the drive-in field in the unconfined air.

When this type of spraying program is followed, the majority of insects will not reach your patrons, the company advises.

In addition, you will avoid exposing them to the harmful effects of toxic sprays used DURING showtime and IN the parking areas. The regular spraying schedule recommended by Barrett is as follows:

1. Spray DDT formula for 50 yards outside your fence. Completely circle your area. Spray fences and structures.
2. Spray our Lindane formula inside your entire area when empty.
3. Repeat every two days and always immediately after rainfall.
4. Spray "Pyr-pb" formula only when necessary during show time.
5. After first week, reverse and use Lindane formula outside your fences and the DDT formula inside your fenced in area. Then each succeeding week reverse again, paying special attention to the full 50 yard area outside.
6. In addition to your regular DDT and Lindane spraying, once per week thoroughly and fully spray your outside areas, fences and other structures with our Malathion formula. Be sure to cover the full 50 yard swath around your fences.



Joseph E. Levine, president of Embassy Pictures Corp., distributor, producer, and exploitation expert, plans to build a new theatre in Boston, Mass., in association with attorney Maurice Epstein and veteran exhibitor Albert R. Daytz. The proposed house is to be located on Commonwealth Ave. near Kenmore Sq. opposite the Boston University campus. A "piggy-back" type house, it will cost an estimated million dollars. Attorney Maurice Epstein (L to R) Joseph E. Levine, architect William Riseman, and Albert R. Daytz examine sketches.

## Changes Aid Photo Boom

WASHINGTON, D.C.—Innovation is the key to continued growth of the photographic industry, James E. McGhee, Eastman Kodak vice-president and director of U. S. sales and advertising, told members of the National Association of Photographic Manufacturers at their annual meeting in Washington, D. C.

"In the 1920's total sales by all U. S. photographic manufacturers amounted to about \$80 million, a scant 6 per cent of today's billion-and-a-quarter dollar industry," McGhee noted.

"The industry's tremendous growth since then is due in large part to a continuing parade of innovations that have made photography more appealing to the amateur picture-taker and more useful in business and industry, science, and defense," he said.

In the course of his talk, McGhee congratulated the NAPM on its prompt action in offering the full support and cooperation of the industry to the U. S. government in the current Cuban crisis.

Photographic industry sales built slowly to \$126 million during the 20 years prior to World War II. The boom began soon after the war. In the 15 years since 1947 the industry's output has increased 192 per cent. During the same period the U. S. gross national product has increased 121 per cent.

McGhee attributed post-war progress to product innovations. "Color photography has been popularized," he said, "and the picture-taking day has been extended to 24 hours with faster films and better flash equipment.

"The advent of pictures-in-a-minute and the addition of automatic features to cameras and projectors have had important effects," he continued. "A host of new products now serve business and industry, improved graphic arts materials and office-copying systems among them."

But McGhee cautioned against a "stand pat" attitude: "We must rekindle the public's interest in photography and give business and industry more and more ways to increase efficiency and reduce costs.

"Photography's potential is immense," he added. "The market has only been moderately tapped. We have yet to interest 50 per cent of our population in picture-taking, and 90 per cent of our people have not yet become acquainted with home movies.

"As an industry we are healthy, competitive, and still growing," McGhee concluded. "Our future will be based on new products, new processes, and continuing innovation."

## Jet Spray Names Comptroller

David F. Whalen has been appointed company comptroller of Jet Spray Corp., Waltham, Mass., manufacturers of beverage dispensers, according to an announcement by William H. Jacobs, president.

Whalen brings with him a wide and varied background in comprehensive financial operations involved in the manufacturing and marketing of equipment.

He was formerly with International General Electric Co., both here and abroad. More recently, he was the chief financial officer of Proctor-Silex Corp. subsidiary in San Juan, Puerto Rico.



# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



FEBRUARY 13, 1963 SECTION TWO  
VOL. 69, No. 7

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

**KEY . . .** Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy  
CAR—Cartoon

COMP—Compilation  
D—Drama  
DOC—Documentary

MD—Melodrama  
MU—Musical  
W—Western

NOV—Novelty  
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama  
CS—CinemaScope  
DC—DeLuxe Color

DS—Dyaliscope  
EC—Eastman Color  
MC—MetroColor

PV—Panavision  
RE—Reissue  
TC—Technicolor

TE—Technirama  
TS—Totalscope  
VV—VistaVision  
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6204 **CONVICTS 4** (See "REPRIEVE")
- 6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6204 **HANDS OF A STRANGER**—MD-76m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- 6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

#### COMING FEATURES IN ORDER OF RELEASE

**PAYROLL**—Michael Craig, Francoise Prevost—England

**DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

#### COMING

**BLACK ZOO**—(PV; EC)—Michael Gough, Virginia Grey

**GUNFIGHTERS, THE**—(CS; C)—David Janssen

**55 DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven

**TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(PV; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 717 **RAVEN, THE**—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

#### TO BE REVIEWED

**BATTLE BEYOND THE SUN**—(Vitascope, C)—Ed Perry—Filmgroup

**BEACH PARTY**—(PV, C)—Frankie Avalon

**BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith

**CALIFORNIANS, THE**—Jock Mahoney, Faith Domergue

**DEMENTIA**—William Campbell, Luana Anders—Filmgroup

**HAUNTED VILLAGE, THE**—(Scope; C)—Ray Milland

**INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray

**MASQUE OF THE RED DEATH**—(PV; C)—Vincent Price

**MIND BENDERS, THE**—Dirk Bogarde

**NIGHT TIDE**—Dennis Hopper—Filmgroup

**OPERATION BIKINI**—(PV; Color)—Tab Hunter, Frankie Avalon

**PIT, THE**—Dirk Bogarde, Mary Ure

**QUESTION OF CONSENT, A**—Frederick O'Neal, Annalena Lund

**SAMPSON AND THE SEVEN MIRACLES OF THE WORLD**—(C; Scope)—Gordon Scott

**SCHIZO**—Leticia Roman, John Saxon

**TERROR, THE**—(Vitascope; C)—Boris Karloff

**YOUNG RACERS, THE**—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
All Fall Down	A3	MGM
• All The Way Home		Par.
Almost Angels	A1	BV
• Amazons of Rome	A2	UA
• America, America		WB
Antigone	A2	For.
• Argonauts, The		Col.
Arturo's Island	B	MGM
Assignment Outer Space		A-1

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Bad Sleep Well, The	For.
Badjuu	For.
Barabbas	A2 Col.
Battle, The	Fox
Battle Beyond the Sun (Filmgroup)	A-1
Beach Party	A-1
Bear, The	Emb.
Beauty And The Beast	A1 UA
Becket	Par.
Bell' Antonio	C Emb.
Belle Sommers	A2 Col.
Best Of Enemies, The	A1 Col.
Big Red	A1 BV
Big Wave, The	A1 AA
Billy Budd	A2 AA
Bird Man Of Alcatraz, The	A2 UA
Birds, The	U-1
Black Gold	WB
Black Zoo	AA
Blaze Starr Goes Back To Nature	Misc.
Bloody Brood	B Misc.
Boccaccio '70	C Emb.
Bon Voyage	A1 BV
Boy Who Caught A Crook	UA
Boy's Night Out	A3 MGM
Brain That Wouldn't Die, The	B A1
Brass Bottle, The	U
Broken Land	A2 Fox
Bunny Yeager's Nude Camera	Misc.
Burn Witch, Burn	A2 A-1
Bye, Bye Birdie	Col.

## C

Cabinet Of Caligari	B Fox
Cairo	A3 MGM
Californians, The	A-1
Call Me Bwana	UA
Candide	B For.
Candy Web, The	Col.
Cape Fear	A3 U-1
Captain Newman, M.D.	U
Captain Sindbad	MGM
Caretakers, The	UA
Cash On Demand	A1 Col.
Castilians, The	WB
Cattle King	MGM
Ceremony, The	UA
Chalk Garden, The	U-1
Chapman Report, The	B WB
Charade	U-1
Child Is Waiting, A	A2 UA
Cleo From 5 to 7	SP. For.
Cleopatra	Fox
Clown And The Kid, The	A1 UA
Come Blow Your Horn	PAR.
Come Fly With Me	MGM
Come September—Re.	U
Coming-Out Party, A	A1 For.
Condemned Of Altona, The	Fox
Confess Dr. Corda	For.
Confessions Of An Opium Eater	B AA
Congo Vivo	Col.
Constantine And The Cross	A1 Emb.
Convicts 4 (See "Reprieve")	
Cool Mikado, The	UA
Couch, The	A3 WB
Counterfeit Traitor, The	A3 Par.
Counterfeiters Of Paris	A3 MGM
Court Martial	A2 UA
Courtship Of Eddie's Father, The	MGM
Crime Does Not Pay	A3 Emb.
Critic's Choice	A3 WB

## D

Damn The Defiant	A1 Col.
Damon And Pythias	A1 MGM
Dangerous Charter	Misc.
Dark Purpose	U
David And Lisa	A2 Misc.
Day Mars Invaded Earth, The	A1 Fox
Day Of The Triffids, The	AA
Days Of Wine And Roses	A2 WB
Delicate Delinquent, The—RE	A1 Par.
Dementia (Filmgroup)	A-1
Devi	A2 For.
Devil's Wanton, The	SP Emb.
Diamond Head	B Col.
Diary of a Madman	A2 UA
Dime With A Halo	MGM
Divorce Italian Style	SP. Emb.
Dr No	B UA
Dr. Strangelove	Col.
Donovan's Reef	Par.
Don't Knock The Twist	A2 Col.
Drums Of Africa	MGM
Duel Of The Titans	Par.

## E

Electra	A2 For.
End Of Desire	For.
Escape From East Berlin	A1 MGM
Escape From Zahrain	A2 Par.
Experiment In Terror	A2 Col.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

## TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer  
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

628	ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
713	BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
621	BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
706	BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
615	CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
705	DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
	DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
622	DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
623	EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
625	FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
620	HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
703	INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
	LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
627	MOTHA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
701	NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
710	PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
604	QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
708	REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
707	RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
624	SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
704	THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
626	13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
709	TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
712	WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
609	WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
711	WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
629	WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
702	ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan.	OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
Feb.	MANIAC—Kerwin Mathews, Nadia Gray
Mar.	IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
Mar.	MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams

## COMING

ARGONAUTS, THE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
 BYE, BYE BIRDIE—(PV; EC)—Dick Van Dyke, Janet Leigh  
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 FURY OF THE PAGANS—(C)—Edmund Purdom  
 GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol  
 I LOVE, YOU LOVE—(Ultrascopes; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

## EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles  
 BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC)—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Fairly amusing import—English



SEVEN CAPITAL SINS—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
 SKY ABOVE—THE MUD BELOW, THE—DOC—90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
 STRANGERS IN THE CITY—D—83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

## COMING

Mar. BEAR, THE—Renato Rascel, Francis Blanche  
 Mar. FACE IN THE RAIN—Rory Calhoun, Maria Berti  
 Feb. MADAME—(TE 70; TC)—Sophia Loren, Robert Hessein—Italian  
 Mar. LOVE AT TWENTY—All Star Cast  
 YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 ALL FALL DOWN—D—111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel  
 315 ARTURO'S ISLAND—D—90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 BILLY ROSE'S JUMBO—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 218 BOYS' NIGHT OUT—C—115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
 316 CAIRO—MD—91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
 214 DAMON AND PYTHIAS—D—99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 311 ESCAPE FROM EAST BERLIN—MD—94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 209 FOUR HORSEMEN OF THE APOCALYPSE, THE—D—153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France  
 GREAT CARUSO, THE—DMU—109m.—(TC)—Mario Lanza, Ann Blyth—5013 (1-23-63)—High rating—Reissue  
 317 HOOK, THE—D—98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
 213 HORIZONTAL LIEUTENANT, THE—C—90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy  
 HOW THE WEST WAS WON—D—155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 301 I THANK A FOOL—D—100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 312 KILL OR CURE—C—88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 217 LOLITA—D—152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs  
 MONKEY IN WINTER—D—104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 365 MUTINY ON THE BOUNTY—D—179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 PASSWORD IS COURAGE—CD—116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 PERIOD OF ADJUSTMENT—C—112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 216 RIDE THE HIGH COUNTRY—W—94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
 SHOW BOAT—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating—Reissue  
 212 SWEET BIRD OF YOUTH—D—120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play  
 304 SWORDSMAN OF SIENA—MD—92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 223 TARTARS THE—MD—83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian—made  
 222 TARZAN GOES TO INDIA—MD—86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 314 TRIAL AND ERROR—CD—99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 TWO WEEKS IN ANOTHER TOWN—D—107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 VERY PRIVATE AFFAIR, A—D—94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
 WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN—129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 210 WORLD IN MY POCKET—MD—93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

### COMING FEATURES IN ORDER OF RELEASE

Dec. COUNTERFEITERS OF PARIS—Jean Gabin  
 Feb. DIME WITH A HALO—Barbara Luna, El Fostorito  
 Mar. COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones  
 Mar. FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn  
 Mar. SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth  
 April COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brien  
 April IT HAPPENED AT THE WORLD'S FAIR—(PV; MC)—Elvis Presley, Joan O'Brien

## COMING

CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl  
 CATTLE KING—(EC)—Robert Taylor, Joan Caulfield  
 DRUMS OF AFRICA—(PV; MC)—Frankie Avalon, Mariette Hartley  
 GOLD FOR THE CAESARS—(C)—Jeffrey Hunter  
 GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta  
 HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
 IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch  
 LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale  
 MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan  
 MOON WALK—(PV; C)—Shirley Jones, Gig Young, Red Buttons  
 MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley  
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley  
 SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain  
 TAMAHINE—(EC)—Nancy Kwan, Dennis Price  
 RIFI IN TOKYO—Karl Boehm  
 TODAY WE LIVE—Simone Signoret, Stuart Whitman  
 TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy  
 VERY IMPORTANT PERSONS—(PV; EC)—Elizabeth Taylor, Richard Burton  
 VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein  
 VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
 WHEELER DEALERS, THE—Lee Renick, James Garner  
 YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6113 COUNTERFEIT TRAITOR, THE—MD—140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad  
 R6119 DELICATE DELINQUENT, THE—C—101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 6115 ESCAPE FROM ZAHRAIN—D—93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn  
 R6208 FANCY PANTS—C—92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6111 FOREVER MY LOVE—D—147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English  
 6205 GIRLS, GIRLS, GIRLS—CMU—106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 GIRL NAMED TAMIKO, A—D—110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 6117 HATARI—AD—158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
 6116 HELL IS FOR HEROES—D—90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war  
 WAR AND PEACE—D—167m.—(VV; TC)—Audrey Hepburn, Henry Fonda—5017 (2-6-63)—Rates high on all counts—Reissue

## F

•Face In The Rain \_\_\_\_\_ Emb.  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Far Country, The—RE \_\_\_\_\_ A1 U-I  
 Fatal Desire \_\_\_\_\_ For.  
 •55 Days At Peking \_\_\_\_\_ AA  
 Firebrand \_\_\_\_\_ B Fox  
 First Spaceship On Venus \_\_\_\_\_ For.  
 Five Finger Exercise \_\_\_\_\_ A2 Col.  
 •Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Five Weeks In A Balloon \_\_\_\_\_ A1 Fox  
 Flame In The Streets \_\_\_\_\_ A2 For.  
 •Flight From Ashiya \_\_\_\_\_ UA  
 Follow That Dream \_\_\_\_\_ A1 UA  
 •Follow The Boys \_\_\_\_\_ MGM  
 Forever My Love \_\_\_\_\_ A1 Par.  
 •For Love Or Money \_\_\_\_\_ U-I  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-I  
 Four Horsemen Of The Apocalypse \_\_\_\_\_ A3 MGM  
 Freud \_\_\_\_\_ Sp. U-I  
 Frightened City, The \_\_\_\_\_ B AA  
 •Fun In Acapulco \_\_\_\_\_ Par.  
 •Fury Of The Pagans \_\_\_\_\_ Col

## G

•Gathering Of Eagles, A \_\_\_\_\_ U-I  
 Gay Purr-Ee \_\_\_\_\_ A1 WB  
 Geronimo \_\_\_\_\_ A2 UA  
 Giant—Re. \_\_\_\_\_ WB  
 •Gidget Goes To Rome \_\_\_\_\_ Col.  
 Gigot \_\_\_\_\_ A1 Fox  
 Girl Chasers, The \_\_\_\_\_ For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girl With The Golden Eyes, The \_\_\_\_\_ C For.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 •Gold For The Caesars \_\_\_\_\_ MGM  
 •Golden Arrow, The \_\_\_\_\_ MGM  
 Great Caruso, The—RE \_\_\_\_\_ MGM  
 Great Chase, The \_\_\_\_\_ Misc.  
 •Great Escape, The \_\_\_\_\_ UA  
 Great Van Robbery, The \_\_\_\_\_ UA  
 •Greatest Story Ever Told, The \_\_\_\_\_ UA  
 •Gunfighters, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB  
 Gypsy \_\_\_\_\_ B WB

## H

•Hand Of Death \_\_\_\_\_ A2 Fox  
 Hands Of A Stranger \_\_\_\_\_ A2 AA  
 Hatari \_\_\_\_\_ A1 Par.  
 •Haunted Village, The \_\_\_\_\_ A-I  
 •Haunting, The \_\_\_\_\_ MGM  
 Have Figure, Will Travel \_\_\_\_\_ Misc.  
 Hell Is For Heroes \_\_\_\_\_ A2 Par.  
 Hellions \_\_\_\_\_ A2 Col.  
 Hemingway's Adventures Of A Young Man \_\_\_\_\_ A3 Fox  
 •Here's Las Vegas \_\_\_\_\_ UA  
 Hero's Island \_\_\_\_\_ A1 UA  
 Hitler \_\_\_\_\_ A3 AA  
 Hook, The \_\_\_\_\_ A2 MGM  
 Horizontal Lieutenant, The \_\_\_\_\_ A2 MGM  
 Horror Hotel \_\_\_\_\_ A3 For.  
 •Horse Without A Head, The \_\_\_\_\_ BV  
 House Of Women \_\_\_\_\_ B WB  
 How The West Was Won \_\_\_\_\_ MGM  
 •Hud \_\_\_\_\_ A3 Par.  
 Hunza, The Himalayan Shangri-La \_\_\_\_\_ Misc.

## I

•I Could Go On Singing \_\_\_\_\_ UA  
 It A Man Answers \_\_\_\_\_ A3 U-I  
 I Spit On Your Grave \_\_\_\_\_ For.  
 I Thank A Fool \_\_\_\_\_ A3 MGM  
 Il Grido \_\_\_\_\_ For.  
 •I Love, You Love \_\_\_\_\_ C Col.  
 Immoral West, The \_\_\_\_\_ Misc.  
 Important Man, The \_\_\_\_\_ SP. For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 •In The French Style \_\_\_\_\_ Col.  
 Incident In An Alley \_\_\_\_\_ A2 U-A  
 •In The Cool Of The Day \_\_\_\_\_ MGM  
 I Like Money \_\_\_\_\_ A3 Fox  
 •Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Information Received \_\_\_\_\_ A3 U-I  
 •Invasion Of The Star Creatures \_\_\_\_\_ A1 A-I  
 Interns, The \_\_\_\_\_ A3 Col.  
 •Irma La Douce \_\_\_\_\_ UA  
 •Iron Collar, The \_\_\_\_\_ U-I  
 •Iron Maiden, The \_\_\_\_\_ Col.  
 •Island Of Love \_\_\_\_\_ WB  
 Island, The \_\_\_\_\_ A1 For.  
 •It Happened At The World's Fair \_\_\_\_\_ MGM  
 It Happened In Athens \_\_\_\_\_ B Fox  
 It Takes A Thief \_\_\_\_\_ For.  
 •It's A Mad, Mad, Mad, Mad World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.



## J

Jack The Giant Killer	A1	UA
Jacktown		Misc.
Jessica	B	UA
Joseph And His Brethren	A1	For.
Johnny Cool		UA
Jules And Jim	C	For.
Jumbo	A1	MGM

## K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
Kind Of Loving, A	B	For.
Kiss Of The Vampire		U

## L

•L-Shaped Room, The		Col.
Lad: A Dog	A1	WB
Lady And The Tramp—RE	A1	BV
Lady For A Knight		UA
Lancelot And Guinevere		U-I
Last Of The Vikings, The		For.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Legend Of Lobo, The	A1	BV
Legionnaire, The		MGM
Leopard, The		Fox
Lilies Of The Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
•List Of Adrian Messenger, The		U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-I
Long Absence, The	A2	For.
Long Day's Journey Into Night	SP.	EMB
Longest Day, The	A1	Fox
Love And Larceny		For.
•Love At Twenty		EMB
•Love Is A Ball		UA
•Love With The Proper Stranger		Par.
Lover Come Back—Re.		U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

## M

•Madame	B	Emb.
•Magic Sword	A2	UA
•Magic Voyage Of Sinbad, The		For.
•Main Attraction, The		MGM
Malaga	A3	WB
Manchurian Candidate, The	A3	UA
•Man From The Dinners' Club		Col.
Man Who Shot Liberty Valance, The	A2	Par.
•Maniac		Col.
•Man's Favorite Sport?		U-I
Manster, The	A2	For.
Marco Polo	A1	AI
Marizinia		For.
•Mary, Mary		WB
•Masque Of The Red Death		AI
Matter Of Who, A	A2	For.
Maxime	B	For.
•McLintock		UA
•Merlin Jones		BV
Mermaids Of Tiburon		Misc.
Merrill's Maudsers	A1	WB
Mighty Ursus	A2	UA
•Mind Benders, The		A-I
•Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
•Missourian, The		WB
Money, Money, Money	A3	For.
Mr Hobbs Takes A Vacation	A1	Fox
Mongols, The	B	For.
Monkey In Winter		MGM
•Moon Walk		MGM
Mothra	A1	Col.
•Mound Builders, The		UA
•Mouse On The Moon		UA
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
•Murder At The Gallop		MGM
Music Man, The	A1	WB
•Muriel		UA
Mutiny On The Bounty	A2	MGM
•My Fair Lady		WB
My Geisha	A2	Par.
•My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

## N

Nearly A Nasty Accident	A1	U-I
Never Let Go		For.
•New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future	B	Emb.

6206	IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6114	MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118	MY GEISHA—CD-120m.—(TE; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201	REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204	ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6203	WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211	WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting program—French-made
6207	WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209	WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

## COMING FEATURES IN ORDER OF RELEASE

Mar.	PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
Apr.	MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen

## COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons  
 BECKET—(TC)—Richard Burton, Peter O'Toole  
 COME BLOW YOUR HORN—(PV; C)—Frank Sinatra, Molly Picon  
 DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour  
 DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott  
 FUN IN ACAPULCO—Elvis Presley, Ursula Andress  
 HUD—(PV)—Paul Newman, Melvyn Douglas  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward  
 NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WIVES AND LOVERS—TC—Janet Leigh, Van Johnson

## 20TH CENTURY-FOX

## DISTRIBUTED DURING THE PAST 12 MONTHS

	AIR PATROL—MD—70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209	BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211	CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herly, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
	FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218	FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220	GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213	HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241	I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214	IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
	LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
	LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly Interesting African drama
210	LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
215	MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
142	PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
	ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
205	SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
	SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy
208	STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
204	SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
	300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
206	WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124	20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
	YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

## COMING FEATURES IN ORDER OF RELEASE

	HAND OF DEATH—(CS)—John Agar, Paula Raymond
	WORLD OF MARILYN MONROE THE—Documentary
	DAY MARS INVASED EARTH, THE—Kent Taylor, Marie Windsor
Mar.	NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
Mar.	THIRTY YEARS OF FUN—Robert Youngson Compilation
	HOUSE OF THE DAMNED—Ronald Forster, Merry Anders

## COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Bur-ton, Rex Harrison  
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
 YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden  
 LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale  
 POLICE NURSE—Ken Scott  
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England  
 SOMETHING'S GOT TO GIVE—Doris Day, James Garner  
 STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

## UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305	CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
6216	FOLLOW THAT DREAM—CMU-110m.—(PV; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221	GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
6307	GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229	HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
6218	INCIDENT IN AN ALLEY—D-83m.—Chris Wariold, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6219	JESSICA—CD-112m.—(PV; TC)—Angle Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch



- 6214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for mopet trade—Gordon
- 6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6225 **MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- 6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue (Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

## COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Dec. **AMAZONS OF ROME**—(EC)—Louis Jourdan, Sylvia Syms
- Feb. **FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak
- Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
- March **LOVE IS A BALL**—Glenn Ford, Hope Lange, Charles Boyer

## COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CEREMONY, THE**—Laurence Harvey, Sarah Mills
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DIARY OF A MADMAN, THE**—(C)—Vincent Price, Nancy Kovack—Admiral
- DR. NO**—Sean Connery, Jack Lord—Eon
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- GREAT ESCAPE, THE**—(PV; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- I COULD GO ON SINGING**—(C)—Judy Garland, Dirk Bogarde
- IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Eliyabeth Montgomery—Chrislaw
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE**—Sidney Poitier, Lilia Skala—Rainbow
- McINTOCK!**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUND BUILDERS, THE**—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- MOUSE ON THE MOON**—(EC)—Andy Williams, Peter Sellers, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—(Super-TR 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- STOLEN HOURS**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOM JONES**—(C)—Albert Finney, Susannah York—England
- TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- TWICE TOLD TALES**—Vincent Price, Mari Blanchard—Admiral

## UNIVERSAL

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
- COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- 6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE**—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Medicore import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- 6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

## COMING FEATURES IN ORDER OF RELEASE

- April **BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy

## COMING

- BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden
- CAPTAIN NEWMAN, M.D.**—Gregory Peck, Tony Curtis
- CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr
- CHARADE**—(PV; C)—Gary Grant, Audrey Hepburn
- DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi
- FOR LOVE OR MONEY**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- KISS OF THE VAMPIRE, THE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; PV)—Cornel Wilde, Jean Wallace

- Night Of Evil \_\_\_\_\_ B Misc.
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Firmgroup) \_\_\_\_\_ A-I
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Exit \_\_\_\_\_ B For.
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ A1 Emb.
- Notorious Landlady \_\_\_\_\_ A3 For.
- Nude Odyssey \_\_\_\_\_ C For.
- Nutty Professor, The \_\_\_\_\_ Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

## O

- Old Dark House, The \_\_\_\_\_ Col.
- Operation Bikini \_\_\_\_\_ A-I
- Operation Snatch \_\_\_\_\_ For.

## P

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Panic Button \_\_\_\_\_ WB
- Panic In Year Zero \_\_\_\_\_ A3 A-I
- Paradise Alley \_\_\_\_\_ Misc.
- Paranoiac \_\_\_\_\_ U-I
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Paridisio \_\_\_\_\_ For.
- Passion Of Slow Fire, The \_\_\_\_\_ B For.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phaedra \_\_\_\_\_ C For.
- Phantom Of The Opera \_\_\_\_\_ A1 U-I
- Phantom Planet \_\_\_\_\_ A1 A-I
- Pigeon That Took Rome, The \_\_\_\_\_ A3 Par.
- Pink Panther \_\_\_\_\_ UA
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Pit, The \_\_\_\_\_ A-I
- Playgirl After Dark \_\_\_\_\_ For.
- Play It Cooler \_\_\_\_\_ Col.
- Playtime \_\_\_\_\_ For.
- Police Nurse \_\_\_\_\_ Fox
- Poor White Trash \_\_\_\_\_ B Misc.
- Postman's Knock \_\_\_\_\_ MGM
- Premature Burial \_\_\_\_\_ A2 A-I
- Pressure Point \_\_\_\_\_ SP. UA
- PT 109 \_\_\_\_\_ WB
- Proper Time, The \_\_\_\_\_ UA
- Psycosimo \_\_\_\_\_ For.
- Purple Hills, The \_\_\_\_\_ A1 Fox

## Q

- Quare Fellow, The \_\_\_\_\_ For.
- Queen's Guard, The \_\_\_\_\_ Fox
- Queen Of The Pirates \_\_\_\_\_ A1 Col.
- Question Of Consent, A \_\_\_\_\_ A-I

## R

- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A1 A-I
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner \_\_\_\_\_
- Reluctant Saint, The \_\_\_\_\_ A1 For.
- Reptilicus \_\_\_\_\_ A-I
- Reprieve (Convicts 4) \_\_\_\_\_ A2 AA
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Rice Girl \_\_\_\_\_ A3 For.
- Ride The High Country \_\_\_\_\_ A3 MGM
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Rififi In Tokyo \_\_\_\_\_ MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Road To Hong Kong, The \_\_\_\_\_ A1 UA
- Robe, The—Re. \_\_\_\_\_ Fox
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Rome Adventure \_\_\_\_\_ A3 WB
- Running Man, The \_\_\_\_\_ Col.

## S

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Safe At Home \_\_\_\_\_ A1 Col.
- Samar \_\_\_\_\_ A2 WB
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-I
- Saskatchewan—RE \_\_\_\_\_ A2 U-I
- Satan Never Sleeps \_\_\_\_\_ A3 Fox
- Savage Sam \_\_\_\_\_ BV
- Savage Guns \_\_\_\_\_ A2 MGM
- Sayonara—RE \_\_\_\_\_ A2 WB



Scanty Panties		Misc.
Scartace Mob, The		Misc.
•Schizo		A-1
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
•Seven Seas To Calais		MGM
Shoot The Piano Player	B	For.
Show Boat—RE		MGM
•Showdown	A2	U
Siege Of Hell Street, The		For.
Sins Of Lola Montes		For.
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
•Something's Got To Give		Fox
Son Of Flubber		BV
Son Of Sansom		For.
•Spencer's Mountain		WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
State Fair	A2	Fox
•Stolen Hours		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
Strangers In The City	SP.	Emb.
•Stripper, The		Fox
•Summer Magic		BV
Summerskin	B	For.
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swindle, The		For.
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

## T

Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	A1
•Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		A1
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
13 West Street	A2	Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
•Thirty Years Of Fun		A1
Time Bomb	A2	AA
•Today We Live		MGM
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic		UA
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial And Error	A3	MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
•Twice Told Tales		UA
Twist All Night	A2	A-1
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

## U

•Ugly American, The		U-I
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## V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter  
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson  
PARANOIAC—(C)—Janette Scott, Oliver Reed—English  
SHOWDOWN—Audie Murphy, Kathleen Crowley  
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda  
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton  
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner  
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns  
160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest  
256 DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Crim, well-made drama of evils of alcohol  
163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program  
253 GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
GIANT—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
254 GYPSY—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical  
169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade  
161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain  
165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines  
168 MUSIC MAN, THE—MU-151m.—(TE; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem  
162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers  
164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines  
915 SAYONARA—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue  
167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad  
255 TERM OF TRIAL—D-113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama  
WORLD BY NIGHT NO. 2—COMP.-118m.—(TE; TC)—Produced by Francesco Mazzel—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

### COMING FEATURES IN ORDER OF RELEASE

April CRITICS CHOICE—(TC; PV)—Bob Hope, Lucille Ball

### COMING

AMERICA AMERICA—Stathis Giallelis  
BLACK GOLD—Philip Carey, Diane McBain  
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
ISLAND OF LOVE—(PV; TC)—Robert Preston, Georgia Moll  
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
MARY, MARY—Debbie Reynolds, Barry Nelson  
MISSOURIAN, THE—Robert Mitchum, Ty Hardin  
MY FAIR LADY—Rex Harrison, Audrey Hepburn  
PALM SPRINGS WEEK-END—Troy Donahue, Connie Stevens, Ty Hardin  
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
PT 109—(PV; TC)—Cliff Robertson  
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
SPENCER'S MOUNTAIN—(PV; TC)—Henry Fonda, Maureen O'Hara  
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine  
YOUNGBLOOD HAWKE—(C)—Warren Beatty, Suzanne Pleshette

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.  
BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton  
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate  
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.  
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental  
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental  
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare  
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.  
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica  
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products  
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier  
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare  
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup  
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.  
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton  
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.  
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton  
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.  
SCANTY PANTIES—BUR.-72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin  
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari  
SEDUCTERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner  
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin  
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier  
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.  
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.  
WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis  
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel  
BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho  
CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema



**CLEO FROM 5 TO 7**—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

**COMING OUT PARTY, A**—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union

**CONFESS DR. CORDA**—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

**DEVI (THE GODDESS)**—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

**ELECTRA**—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

**END OF DESIRE**—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French; English titles—Continental

**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

**FIRST SPACESHIP ON VENUS**—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

**FLAME IN THE STREETS**—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

**GIRL CHASERS, THE**—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

**GIRL WITH THE GOLDEN EYES, THE**—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

**HORROR HOTEL**—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

**ISLAND, THE**—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

**I SPIT ON YOUR GRAVE**—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

**IL GRIDO**—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

**IMPORTANT MAN, THE**—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

**IT TAKES A THIEF**—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

**JOSEPH AND HIS BRETHREN**—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

**JULES AND JIM**—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

**KIND OF LOVING, A**—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

**LAST OF THE VIKINGS**—MD-102m.—(EC; DS)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

**LONELINESS OF THE LONG DISTANCE RUNNER, THE**—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

**LOVE AND LARCENY**—C-94m.—Vittorio Cassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

**LOVERS OF TERUEL, THE**—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

**MAGIC VOYAGE OF SINBAD, THE**—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

**MANSTER, THE**—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

**MARIZINIA**—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

**MATTER OF WHO, A**—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

**MAXIME**—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

**MR. ARKADIN**—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

**MONEY, MONEY, MONEY**—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

**MONGOLS, THE**—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

**NEVER LET GO**—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

**NUDE ODYSSEY**—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

**OPERATION SNATCH**—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

**PARADISIO**—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nude novelty—European—Fanfare

**PASSION OF SLOW FIRE, THE**—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

**PHAEDRA**—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

**PLAYGIRL AFTER DARK**—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

**PLAYTIME**—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

**PSYCOSSIMO**—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwe Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

**QUARE FELLOW, THE**—D-85m.—Patrick McGeehan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

**RELUCTANT SAINT, THE**—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

**SECRETS OF THE NAZI CRIMINALS**—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

**SHOOT THE PIANO PLAYER**—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

**SIEGE OF HELL STREET, THE**—MD-93m.—(DS)—Donald Sinden, Nichole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

**SON OF SAMSON**—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

**STOWAWAY IN THE SKY**—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

**SUMMERSKIN**—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

**SUNDAYS AND CYBELE**—D-110m.—Hardy Kruger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import—French; English titles—Davis-Royal

**SWEET ECSTASY**—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

**SWINDLE, THE**—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

**SWORD AND THE DRAGON, THE**—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

**TALES OF PARIS**—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

**TASTE OF HONEY, A**—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

**TEMPTATION**—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

**TROJAN HORSE, THE**—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

**VARAN, THE UNBELIEVABLE**—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

**WALTZ OF THE TOREADORS**—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

**YOJIMBO**—D-110m.—(Tohoscope)—Toshiro Mifune, Eliino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

## W

Walk On The Wild Side	SP.	Col.
• Wall Of Noise		WB
Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The	B	Col.
Warriors Five	A3	A-I
• Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
• Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
• Who's Been Sleeping In My Bed		Par.
Who's Got The Action	A3	Par.
Wild Westerners, The	A1	Col.
• Wives And Lovers		Par.
Woman Hunt	A2	Fox
• Woman Warriors, The		UA
Wonderful To Be Young		Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM
World By Night No. 2		WB
World In My Pocket	A2	MGM
• World of Marilyn Monroe, The		Fox

## Y

• Yellow Canary, The		Fox
Yojimbo	A3	For.
• Young And The Brave		MGM
• Young Girls Of Good Family		Emb.
• Young Guns Of Texas	A1	Fox
• Youngblood Hawke		WB
• Young Racers, The		A-I

## Z

Zotzi	A1	Col.
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# **FEATURE FILMS** **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

## **Allied Artists**

6220	El Cid (Road Show)	Dec.
6205	Reprieve (Convicts 4)	Sept.
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
6208	Billy Budd	Nov.
	Day Of The Triffids	Feb.
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June
	The Gunfighters	March
	Black Zoo	Feb.
	55 Days At Peking	April

## **American-International**

701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	The Young Racers	May
	The Raven	Jan.
	Battle Beyond The Sun (Filmgroup)	Feb.
	The Pit	Feb.
	The Californians	March
	Operation Bikini	Mar.
	Dementia (Filmgroup)	Mar.
	Night Tide (Filmgroup)	Feb.
	The Terror	March
	Schizo	April
	The Mind Benders	April
	Haunted Village	June
	Beach Party	July

## **Buena Vista**

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.
	Son Of Flubber	Feb.
	Miracle Of The White Stallions	March

## **Columbia**

620	Hellions	April
621	Belle Sommers	April
622	Don't Knock The Twist	April
623	Experiment In Terror	April
624	Safe At Home	April
625	Five Finger Exercise	May
626	13 West Street	May
627	Mothra	May
629	The Wild Westerners	June
640	Only Two Can Play	Feb.
701	The Notorious Landlady	July
702	Zotz	July
703	The Interns	Aug.
704	3 Stooges In Orbit	Aug.
705	Damn The Defiant	Sept.
706	Best Of Enemies	Sept.
707	Ring-A-Ding Rhythm	Sept.
708	Requiem For A Heavyweight	Oct.
709	Two Tickets To Paris	Oct.
710	The Pirates Of Blood River	Nov.
711	We'll Bury You	Aug.
712	The War Lover	Nov.
713	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	May
	Diamond Head	Feb.
	The Maniac	Feb.
	The Man From The Diner's Club	March

## **Embassy**

	Divorce—Italian Style	Dec.
	Seven Capital Sins	Jan.
	Madame	Feb.
	Crime Does Not Pay	Jan.
	Love At Twenty	March

	Long Day's Journey Into Night	Feb.
	Strangers In The City	Feb.
	Face In The Rain	March
	The Bear	March

## **MGM**

211	All Fall Down	Mar.
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
214	Damon And Pythias	July
216	Ride The High Country	May
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank A Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsmen Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
313	Counterfeiters Of Paris	Dec.
314	Trial And Error	Nov.
	The Main Attraction	Feb.
316	Cairo	Jan.
317	The Hook	Feb.
318	Dime With A Halo	Feb.
320	Seven Seas To Calais	March
	Courtship Of Eddie's Father	March
321	Follow The Boys	March
322	Come Fly With Me	April
323	It Happened At The World's Fair	April
365	Mutiny On The Bounty	

## **MGM Reissues**

### **"THE WORLD HERITAGE" PICTURES**

<b>Group One</b>	
"David Copperfield"—W. C. Fields	132m.
"Pride and Prejudice"—Laurence Olivier	116m.
"Captains Courageous"—Spencer Tracy	116m.
"Little Women"—Elizabeth Taylor	122m.
<b>Group Two</b>	
"A Tale of Two Cities"—Ronald Colman	128m.
"Kim"—Errol Flynn	113m.
"Julius Caesar"—Marlon Brando	121m.
"The Good Earth"—Paul Muni	128m.

### **GOLDEN OPERETTA SERIES**

<b>GROUP ONE</b>	
Rudolph Friml's "Rose Marie"	
Franz Lehar's "The Merry Widow"	
Johann Strauss' "The Great Waltz"	
Victor Herbert's "Sweethearts"	
Sigmund Romberg's "The Girl of the Golden West"	
<b>GROUP TWO</b>	
Victor Herbert's "Naughty Marietta"	
Sigmund Romberg's "The Student Prince"	
Sigmund Romberg's "Maytime"	
Lerner and Loew's "Brigadoon"	
Rudolph Friml's "The Firefly"	
Noel Coward's "Bittersweet"	

## **Paramount**

6112	Brush Fire	Mar.
6113	Counterfeit Traitor	July
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
6202	Pigeon That Took Rome, The	Sept.
R6201	Rear Window—RE	Sept.
R6203	War And Peace—RE	Oct.
6205	Girls, Girls, Girls	Nov.
R6208	Fancy Pants—RE	Nov.
R6204	Roman Holiday—RE	Oct.
6209	Wonderful To Be Young	Nov.
	It's Only Money	Dec.
	Where The Truth Lies	Jan.
	Who's Got The Action	Jan.
6210	A Girl Named Tamiko	Feb.
	Papas Delicate Condition	Mar.
	My Six Loves	April
	Hud	May

## **20th-Fox**

145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April

209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June
211	Cabinet Of Caligari	May
200	I Like Money	Sept.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
	Air Patrol	July
	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
213	Hemingway's Adventures Of A Young Man	Aug.
	Gigot	Nov.
	The Longest Day	Oct.
	Fire Brand	Aug.
	The Lion	Feb.
	Thirty Years Of Fun	Feb.
	Loves Of Salammbo	Oct.
	Sodom And Gomorrah	Jan.
	The World Of Marilyn Monroe	Jan.
	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.
	House Of The Damned	March
	Marilyn	March
	Nine Hours To Rama	April

## **United Artists**

6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
6211	The Children's Hour	Mar.
6214	Magic Sword	April
6215	Nun And The Sergeant	May
6216	Follow That Dream	April
6217	War Hunt	
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6220	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Jan.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
	Five Miles To Midnight	Feb.
	Love Is A Ball	March

## **Universal**

6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	To Kill A Mocking Bird	March
	Freud	Jan.
	Forty Pounds Of Trouble	Feb.
	Mystery Submarine	Feb.

## **Warners**

158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
252	What Ever Happened To Baby Jane	Nov.
253	Gay Purr-ee	Nov.
254	Gypsy	Dec.
255	Term Of Trial	Feb.
256	Days Of Wine And Roses	Feb.
259	Critic's Choice	April



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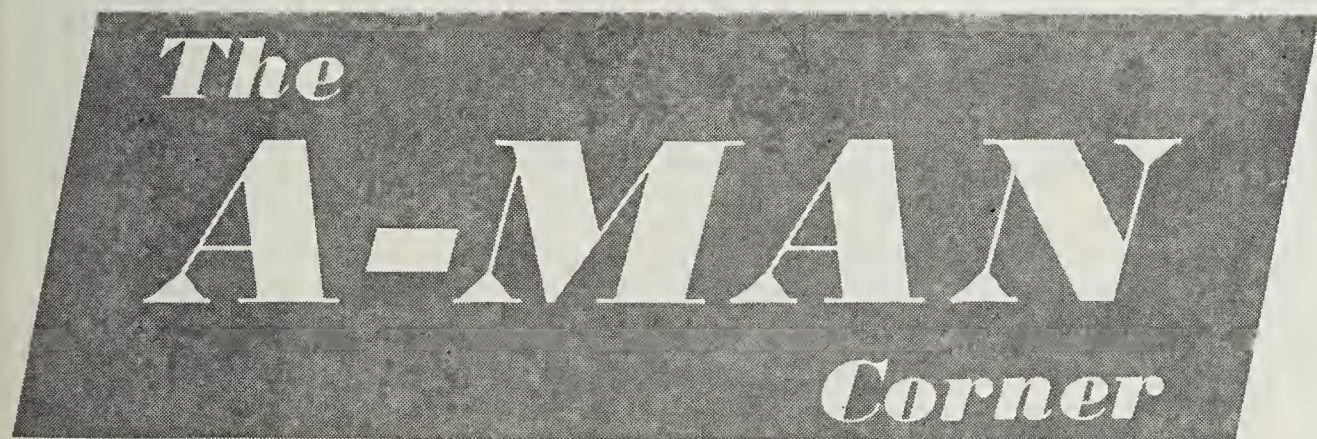
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RELIEF MANAGER available Mondays through Fridays. Relief theatre management position wanted in Philadelphia or Camden area or suburbs. BOX A213, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

FULLY EXPERIENCED MANAGER, turned law student, moving in mid-March to Salt Lake City. Seek part-time industry association there; week-end assistant, relief manager, etc. Write, c/o P. O. BOX 1982, Salt Lake City 10, Utah. (213)

YOUNG MAN-WIFE TEAM promotion, exploitation minded, highly experienced, prefer deal with option to purchase or ? . . . Prefer small town Pacific Northwest. Write R. LAWSON, 311 S. 10th St., Las Vegas, Nev. or phone 382-9929. (213)

JOB WANTED. Projectionist-assistant managing, 25 years experience. Can furnish good references from former employers. Would like to secure job in dry climate in Southwest. Make offer. BOX A26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Operators, 15, beginning March 1st in Ohio. Simple examination necessary. Give experiences, references, age and salary. BOX B26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER, projectionist, film lab technician, 20 years experience. Very strong ideas. Would like to relocate in Florida or California if necessary, with right party only. Married, live in NYC. BOX C26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED PROJECTIONIST desires to relocate in Memphis, Tenn. or St. Louis, Mo. JAMES COOPER, 109 West Forest, Jonesboro, Ark. (26)

WANTED: Experienced, promotion minded manager 850 car deluxe drive-in. House, utilities, moderate salary, good opportunity. Rush complete details, recent photo to CIDDENS AND RESTER THEATRES, P.O. Box 1495, Mobile, Ala. (130)

ARKANSAS LAND opportunity for good theatre manager willing to work and become partner in good situation. Future assured if you have ability. Write your experience and get details from JACK BRAUNAGEL, P. O. Box 759, N. Little Rock, Ark. (26)

MANAGER WANTED with experience who loves this business and will show same interest as if he owned it. Will start at \$110.00 per week and if within 60 days you do not earn \$150.00 per week you are not the man we are looking for. Theatre located in central New York state. Please give complete resume, age included. BOX B130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER AVAILABLE. Experienced and reliable. Los Angeles, Calif. territory preferred. Excellent references. No reasonable offer refused. BOX A130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST AVAILABLE. 33 years experienced most all makes equipment, walls or drive-in. Go any place. Please give all particulars in first letter or call: J. C. OLIVE, 712 W. Hendricks, Roswell, N.M. Phone 623-2533. (130)

MANAGER wishes to relocate in Southern California, Arizona, or Nevada. Interested in promotion and exploitation. Young, single, no service obligations. Several years experience. BOX C130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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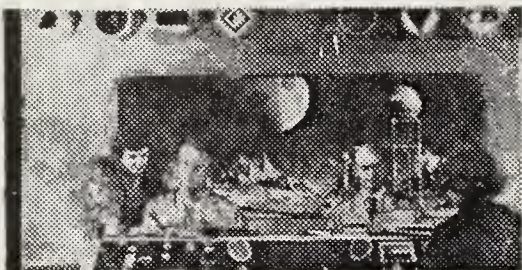




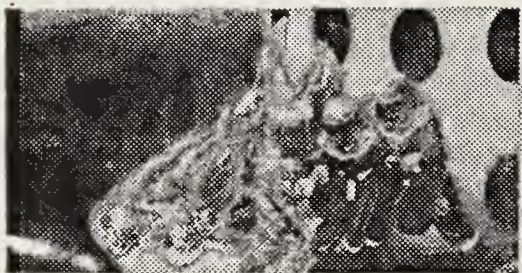
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ON MAN'S MOST EXCITING,  
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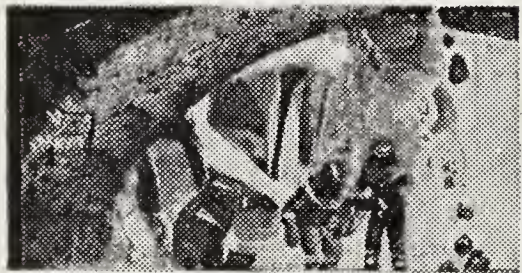
**YOU ARE THERE...**  
as they pass the moon and Lunar Station III!



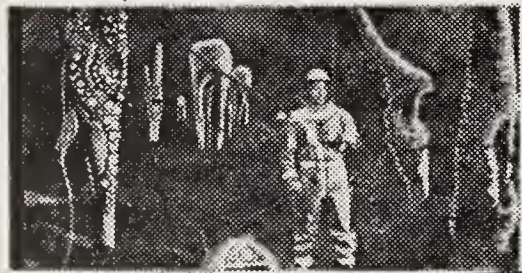
**YOU ARE THERE...**  
as they are attacked by crawling, living lava!



**YOU ARE THERE...**  
as they brave the raging irradiated Venusquake!



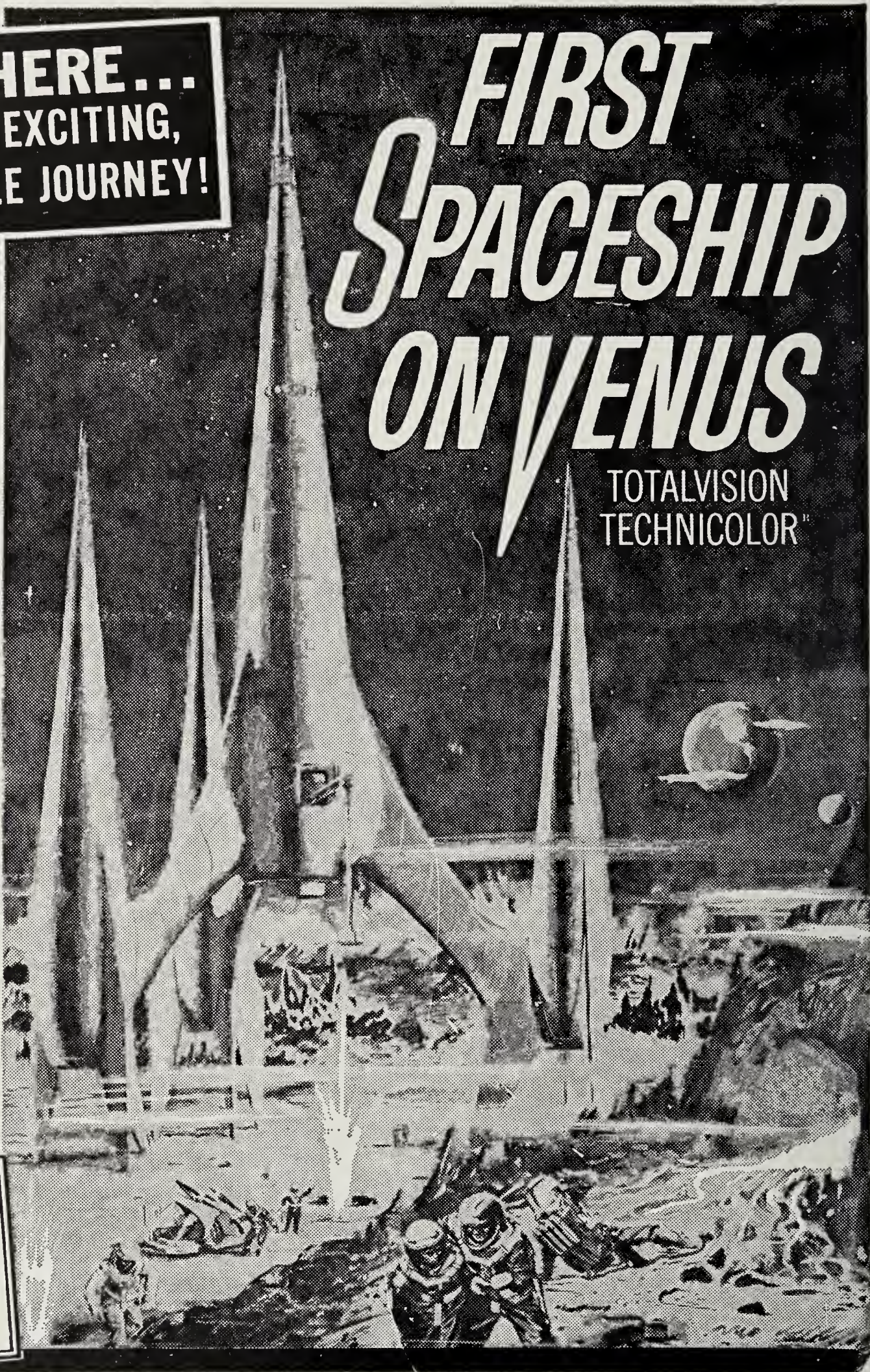
**YOU ARE THERE...**  
as they discover the Venusians' vitrified Forest!



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FIRST!  
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# Entertainment Complex For Mexico City

NEW YORK—Plans for one of the western hemisphere's outstanding entertainment complexes were completed here recently by Olallo Rubio, Jr., international motion picture and theatrical producer, and President of Mexico's Moctezuma Filmes Internacional.

To be known as "Ciudad del Espectaculo"—which translates to "Entertainment City," the project is located on 22,000 square metres of land which Rubio owns on the edge of Mexico's Federal District and in the State of Mexico.

Thus situated, "Ciudad del Espectaculo," which will feature a theatre restaurant to be called "Cafe Concierto Tropicana" and a motion picture theatre, "Teatro Tropicana," will fall outside of the Federal District's jurisdiction which stringently controls current night club prices and theatre admissions.

Rubio conceived the idea of the entertainment city several years ago when the Federal District embarked upon an extensive program of freeways and superhighways within the city and around it, relieving its notorious traffic congestion and opening up the surrounding areas for intensive commercial and private development.

His parcel of land is located on the "Anillo Periferico," or the peripheral ring which is a broad divided six-lane highway completely circling Mexico City.

The new district is undergoing intense development since the highway cuts through one of Mexico's fastest rising series of upper-middle class and luxury housing developments.

There are nine such developments in the immediate area. Additionally, the newly-built, swank Hacienda Golf Club, which is offering home sites right off the fairways, is fifteen minutes from "Ciudad del Espectaculo" by car. "Satellite City," the largest single building development in either North or South America, started ten years ago and comprising 20,000 units, is ten minutes away.

City bus and taxi service now use the "Periferico" extensively. Comprehensive traffic surveys show that Entertainment City is no more than twenty minutes distant from any section of Mexico City and its population of almost five million.

Rubio worked out his plan in conjunction with Architect Ignacio Valero Capetillo, one of Mexico's foremost architects and engineers in the designing of theatres, auditoriums and other places for public gathering.

The theatre restaurant will have a capacity of 450 tables. It will feature an audience-integrated stage mechanically elevated and lowered, with revolving sections.

In a recently announced tie-up with Las Vegas' Tropicana Hotel, Mexico's "Cafe Concierto Tropicana" will function as the move-over situation for Vegas' Tropicana shows. This arrangement was made with Kell Housells, Jr., Managing Director of the Vegas entertainment spot.

While the Vegas shows—they are now featuring Paris' Folies Bergeres—play for considerable lengths of time in Vegas, Rubio is not certain how long each version can play his Mexico theatre restaurant. However, he will bring in new acts and freshen the productions from time to time in keeping with Mexican theatrical tastes.

Municipal regulations in the Federal District—which is Mexico City proper—prohibit minimums or cover charges at restaurants or night clubs. However, in the State of Mexico



If Jerry Lewis looks glum, it might be because he doesn't have 10¢ to purchase a refreshing cup of Royal Crown Cola. But with luck, maybe he can borrow the dime from one of the students he teaches as "The Nutty Professor." RC is used in the forthcoming Paramount release.

co where this regulation does not hold, Rubio plans to charge \$16.00 U.S. per person for the evening. This includes dinner and the show.

The theatre, "Teatro Tropicana," which will be in a separate building, will have a seating capacity of 2,000. Its booth and screen are designed to take 70mm equipment and can readily be adapted to the other forms of wide-screen projection.

With the opening of the theatre in the State of Mexico—and outside of the Federal District's regulations limiting theatres to a four peso maximum (.32 U.S.) Rubio hopes to book top wide-screen product which, heretofore, has found it impossible to play Mexico City theatres with the four peso top. He plans to charge 25 pesos, or (\$2.00 U.S.), admission.

Surveys have indicated that there is a great audience potential in Mexico's business, professional and governmental circles, as well as in its fast-rising white collar middle class who are willing and anxious to support wide-screen hard-ticket product and will pay the \$2.00 tab.

"Ciudad del Espectaculo" will also include a 10-story office building with stores on the ground floor, complete automobile servicing facilities and paved parking areas.

Ground-breaking was slated for Jan., with work to begin on the theatre restaurant, to be followed by the "Teatro Tropicana" as the second unit. Construction schedule is slated for 10 months.

Rubio is in Las Vegas at the present time in a series of meetings with the Tropicana management.

"Ciudad del Espectaculo" is a dream I have had for a long time," Rubio said, "and to me and my principals, 1963 is the propitious year to give this entertainment city to Mexico. As one of the foremost capitals of the world, Mexico City, which is making great strides in population, building and development, can well take her place as a modern, progressive metropolis, able to appreciate and support the finest in live and motion picture entertainment."

## Vend Survey Data

More than 20,000 persons are employed by vending operating companies at a payroll of over \$75,000,000, according to data just published by the U. S. Department of Commerce, Louis J. Risman, president of the National Automatic Merchandising Association, announced.

(The data are based on the 1958 U. S. Census, a year when total estimated U. S. vended sales were nearly 30 per cent lower than in 1962.)

The NAMA staff assisted the U. S. Department of Commerce in compiling industry background material for the report, Risman said.

This is the first time such a report has been compiled and published about the vending industry, Department officials told NAMA. They said their decision to compile the data is based on the growing importance and expansion of the American vending industry.

Prepared by the Business and Defense Services Administration, the report credits vending's services during World War II as one factor which led to post-war expansion of the industry.

The report states that "vending machines play an important role in the American distribution system. They have become a necessity rather than a convenience."

It adds that "it has made substantial, though immeasurable, savings in time, capital outlay and money for many firms in all lines of economic activity."

Besides employment and sales statistics on a regional and state basis for vending operating companies, the report also covers vending machine manufacturing data, based on the 1958 Census and reviews the international growth of the industry.

Copies may be obtained from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. at 15 cents per copy. ("The Automatic Vending Machine Industry—Its Growth and Development, 1962").

## Servicemen Get Wage Hike

Sound service engineers employed by Altec and RCA are receiving first benefits of a two-step wage increase negotiated by the I.A.T.S.E. General Office. The raise amounts to \$5.00 per week for 1963, to be followed by another \$2.50 in 1964. That will bring the minimum weekly pay of I.A. sound men to \$160.00.

The automobile allowance has been increased from seven to eight cents per mile. Special meal periods have been provided, and the clause covering compensation for work on holidays has been strengthened.

The contracts with Altec and RCA normally become the pattern for later settlements with sound service companies.

## Tastee Freez Rental Fleet

Formation of a new nationwide car and truck leasing company, the TFI Leasing Corp., was announced by Tastee Freez Industries of Chicago.

Paul Cooke, executive vice president of Tastee Freez, said operations of the TFI leasing company would complement other activities of the parent company.



# Ashcraft

# CORE-LITE<sup>®</sup>

(Patent Pending)

## What it does

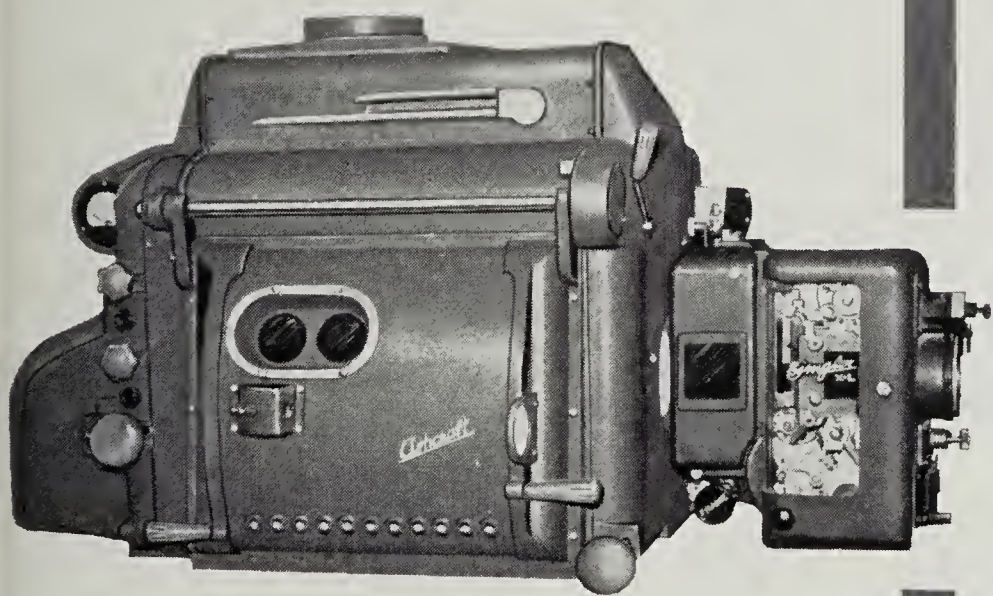
WHAT the Ashcraft CORE-LITE Arc Lamp does, makes more sense than HOW it does it.

So, ask any National Theatre Supply Company man to tell you WHAT the Ashcraft CORE-LITE Arc Lamp does and he will give you an earful of facts.

Like this. The CORE-LITE will increase your screen side-lighting 75 to 100% . . . and can prove it!

Or like this. The CORE-LITE will save more carbons than you can shake a stick at. 35% savings can be expected, 50% is not unusual.

And he will prove it in indoor or drive-in theatres, using existing screens and lenses. Call or write him NOW!



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# Hires & Crush Hold Joint Sales Meeting

EVANSTON, ILL.—A comprehensive and detailed presentation was made to sales personnel representing the fountain division of Hires and Crush recently, when the first joint sales meeting for the division was held at the company head office in Evanston.

When the Hires division was purchased by Crush last June, it was decided to establish the Hires and Crush Fountain Division as a combined operation, rather than as separate divisions, as is the case in bottling. This was done for the sake of greater efficiency and wider distribution, according to Derrill W. Stevenson, national sales manager.

With a combined sales force and a single central management, it is expected that accounts can be given better and more personal service. Since the acquisition, the fountain division has increased in size and scope. As a result, it is only fitting that the sales meeting theme be "Think Big!"

In 1963 both Hires and Crush will have separate and distinct marketing programs. Walter E. Sala, marketing director, presented the details of these programs. Samples of the point-of-purchase materials and extra selling aids created in conjunction with the new programs were shown.

So that the fieldman can provide the greatest possible help and service to their customers, all Hires and Crush equipment was brought in and fully explained. The district representatives now sell both Hires and the Crush products and have been thoroughly familiarized with all aspects of the new products taken on since the consolidation of the Hires and Crush fountain operations.



## Plan To Relate D-I Playgrounds To Physical Fitness

Hitting out at the motion picture industry's failure to garner sufficient good will through support of public oriented programs on the national level, Claude Ahrens, head of Miracle Equipment Co., disclosed a plan to relate drive-in playgrounds to President Kennedy's physical fitness program.

Citing the massive drive spearheaded by

Bud Wilkenson, head coach of Oklahoma's gridiron powerhouse, that is being aimed at the nation through saturation radio, television, newspaper, magazine, and transit ads supporting the President's physical fitness program, Ahrens announced how drive-in owners could reap public relations benefits from it.

Miracle Equipment, he said, has evolved a safe, planned "Junior" obstacle course for children in drive-in playgrounds. The equipment, Ahrens said, was specifically designed to develop the physical fitness advocated by the current Administration for the Nation's youngsters.

Pointing out that the public's interest had already been aroused, Ahrens noted that almost \$16 million in free advertising time or space had been allotted to the President's fitness program by Leading Corporations. Ahrens strongly believes that drive-in playgrounds fit naturally into the program and that cooperation by theatres will reflect favorably on the industry as a whole with attendant good public relations.

Ahrens also pointed out that outside of Bond drives during war and the March Of Dimes, the industry seldom gets the opportunity to tie-in with national programs and the physical fitness program offers a golden opportunity. Physical ability is wholesomely admired. Parents universally desire it for their children. As the drive-in is primarily a family entertainment center the opportunity to promote the drive-in image, through facilities that already exist such as drive-in playgrounds, is obvious. The drive-ins regular newspaper ads showing regular attractions could easily be adapted to include ad copy pointing out the healthful benefits of using a planned physical fitness equipped playground in line with President Kennedy's national physical fitness program.

The "Junior" obstacle course equipment plus recommended layout of the course is available from Miracle Equipment Company. Ahrens also advises that a film on physical fitness is being prepared that also could be shown in the nation's theatres to support the President's program.

*The world standard wherever tickets are issued*

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by GENERAL REGISTER

See your favorite theatre supply dealer or write: **GENERAL REGISTER CORPORATION**  
745 FIFTH AVENUE, NEW YORK 22, N. Y.



## Keep "Thinking Young"

NEW YORK—Pepsi-Cola will continue its highly successful "Now It's Pepsi For Those Who Think Young" advertising campaign in 1963, it was announced here.

The campaign will be Pepsi-Cola Company's most extensive and competitive advertising-promotional effort ever. Some 1500 newspapers will be used by local bottlers to spearhead the drive that will also enlist over 3,000 radio stations, 375 television outlets, coupled with increased outdoor and point-of-purchase exposure.

An innovation in the over-all campaign is an improved Pepsi identifying symbol for print advertising, outdoor posting, television, truck insignia, carton racks, etc.

The new symbol incorporates the well-known Pepsi-Cola crown in its familiar red, white and blue colors, as background, providing depth. Then, literally "floating" in front of the crown, in a different plane are new block, black letters, replacing former Pepsi-Cola script lettering. Thus, the crown, a recognizable symbol of Pepsi-Cola in every corner of the world, continues to be an important part of the company's identity.

"We are continuing the 'Think Young' campaign because of an inescapable, practical fact. It sells our product, more than ever before in the history of Pepsi-Cola Company.

"Last year the company set sales and earnings records. Our recently announced 1962 nine months' figures also set records, and we are headed for the greatest sales, dollar volume and profit year in the company's history," declared Philip B. Hinerfeld, vice president and director of advertising.

"The 'Think Young' concept has helped to make news, and more important to make sales.

"Now, this campaign, polished and honed to peak effectiveness, in 1963 will reach a point of full return for the company and its bottlers," the Pepsi-Cola executive said.

## Five Second Processing

WASHINGTON, D. C.—Certain photographic films can be developed and fixed in less than five seconds with little loss in quality, it was reported in a paper by Louis Fortmiller and John C. Barnes of Kodak Research Laboratories at a symposium on photography of electronic displays in Washington, D. C.

Reversal processing, used in cathode-ray tube recording to give a final black trace on a white background, can be accomplished in less than ten seconds, exclusive of washing and drying time, the paper points out. Reversal processing is normally a lengthy process, consisting of develop, clear, bleach and redevelop steps to produce a positive image on the original film.

The results of such processing, using temperatures of 120 degrees F., compare favorably with those of a standard process.

## Charles Handley Retires

Charles W. Handley, special representative of National Carbon Co., retired recently after 42 years of service. Lloyd C. Owenby, vice president of National Theatre Supply Co., and Mrs. Owenby, honored Mr. and Mrs. Handley at a cocktail and dinner party at their home.

Charles Chapman, Bill Cosby and Phil Freeman, executives of National Carbon planned to California from New York for the affair.

# DRIVE-INS

*...need more light*

*...need better definition*

*...need bigger film area*

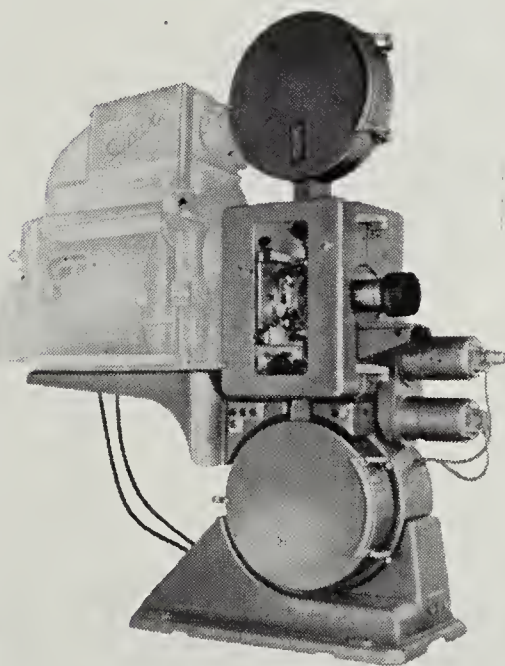
# DRIVE-INS NEED 70mm

Pity the poor little 35mm film that has to provide a picture on an 80 to 150 foot wide screen from a booth 300 to 500 feet and more away! No matter what anybody says ... it just can't be done *well*.

In contrast, 70mm film only has to be blown up  $\frac{1}{4}$  to  $\frac{1}{3}$  as much ... the picture is twice as sharp! And the aperture is 3 to 4 times as large! Result? ... a dazzling sharp projected image on the screen!

That's why every truly modern drive-in theatre should be equipped with Norelco Universal 70/35mm projectors using the single blade high-efficiency shutter... the time-tested and proven 70/35 that's used in more theatres than all other makes of 70mm projectors combined! With almost all the great boxoffice attractions being produced in the 70mm size ... the sooner you can show these pictures, the sooner you can profit from them.

*If you are planning to build a new drive-in or re-equip an existing one, look into 70mm. See your favorite theatre supply dealer for Norelco equipment—now!*



**Norelco®**  
**UNIVERSAL**

**70/35mm PROJECTORS**

**NORTH AMERICAN PHILIPS COMPANY, INC.**  
MOTION PICTURE EQUIPMENT DIVISION  
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John H. Stembler, president of TOA, furnished proof that his "Operation Upbeat" was not just an idle phrase, when he announced expansion plans of the Georgia Theatre Co., which he heads.

In the photo above, Stembler (left) is examining plans for the new Lenox Square Theatre in Atlanta with John Smith (center), vice president and general manager of the Lenox Square Shopping Center, and Edward Van Winkle, contractor.

Stembler also announced that clearing and grading operations are commencing on the

site of a new Georgia Theatre Co. Drive-In at the intersection of Perimeter Road and Atlanta's Northeast Expressway.

This, added to the Roosevelt D-I, acquired during the past year from pioneer showman Fred C. Coleman, gives the chain a total of seven major drive-ins in the Atlanta area strategically located to give every resident of Greater Atlanta easy access to outdoor moviegoing.

Outside the Atlanta area Stembler's company has a new drive-in theatre, the Riverside, under construction in Macon, Ga.

## New Moss House To Open

NEW YORK—Larry Morris, vice-president of the B. S. Moss Enterprises, announced that the Central, Cedarhurst, is nearing completion and a February opening is planned.

The theatre is now a maze of scaffolding, and vibrant with the sound of workmen in the process of rebuilding. The entire construction and decoration is under the personal direction of Clement S. Crystal and decorator J. Frederic Lohman.

Designed by Maurice Sornick, noted theatrical architect, the new theatre will provide the best esthetic and physical luxuries as well as the finest visual and audio comforts to make attendance at the Central an event.

The "old" balcony has been removed, and has been replaced by a novel flat grand loge which will feature ultra-comfortable "rocking chair" seats. The orchestra floor will be equipped with foam rubber cushioned push-back seats with more than three feet between rows. No chair will be directly behind another, thereby allowing for an unobliterated view regardless of location.

Another innovation featured in the Central will be a newly improved wall-to-wall screen, brilliantly illuminated. The conventional old fashioned proscenium arch will be eliminated and the screen will blend into the side walls of the auditorium and ceiling, affording for the first time a freedom of concentration without distraction, thereby creating the illusion of a stage play rather than a motion picture.

The most modern equipment will afford climate control with year-round temperature to be maintained at 70 degrees. A modern refreshment bar, a loud speaker system for music and special announcements, new projection booth and equipment, with transistorized sound system, specially designed carpeting and drapes, new two story high entrance lobby with a "living room" lounge area featuring attractive and well equipped restrooms, a forty five foot long marquee and attraction signs, municipal parking directly opposite the theatre, and a multitude of other innovations. It is estimated that the cost of the construction will be in excess of a half million dollars.

When the Central opens its door to the public, Morris said, "our theatre will have both of the main attributes to motion picture enjoyment—the finest pictures available and the most beautiful theatre on Long Island."

## Edward P. Curtis Retires

ROCHESTER—Edward P. Curtis, Eastman Kodak vice-president and well known aviation authority, announced his plans to retire from the company. He will continue as a member of the Kodak board of directors.

A major general in the United States Air Force Reserve, Curtis served with distinction in both world wars. He is a winner of the Croix de Guerre, the Order of the Bath, and the Distinguished Service Cross.

## Wilson To Head ABCB

ATLANTIC CITY—T. L. Wilson of Charleston, S.C., was elected president of The American Bottlers of Carbonated Beverages, here at the national association's annual meeting.

Wilson, who has held the post of vice president of the association since 1960, is co-owner and manager of the Royal Crown Bottling Co. in Charleston, S.C. and vice president of the Nehi Bottling Co. of Greenville, S.C.

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## ON PRICE OR COST?

**TUFCOLD**  
2-YEAR COATING  
GUARANTEED FIRST SURFACE  
DICHROIC REFLECTORS

They're a bargain because everything an ordinary reflector does TUFOLD does better and longer. That's why they're worth more yet actually

**COST 43% LESS**

based on life expectancy. So, since your old reflectors, by wasting power, carbons, and light, cost more than new TUFOLDS, replace them now.

**THE STRONG ELECTRIC CORPORATION**

21 City Park Avenue

Toledo 1, Ohio





# Need to Arrest Loss of Historic Films

CHICAGO—A national drive to prevent the loss of some of the most historically significant motion pictures ever produced was proposed here.

John Flory, advisor on non-theatrical films, Eastman Kodak Company, told the Society of Motion Picture and Television Engineers, convening at the Drake Hotel, that a vast program of motion picture archives is desperately needed to preserve and catalog for posterity the most significant examples of the current nationwide output of nearly 30,000 films per year.

"Many of the most historically significant motion pictures ever produced are at this moment physically decaying beyond all hope of salvage," Flory said, "and in another few decades may be lost forever unless law-makers, government authorities, well-heeled foundations and the public can be awakened to this crisis."

The motion picture and the photograph are becoming more and more significant as prime recorders of our life and times, Flory asserted. Each year there are twice as many new films being produced in the United States as there are books being published, he pointed out.

The program must be undertaken on the national, regional, state and local levels, Flory noted, and should have as its major goals: 1. Better dissemination of technical information to educate professional document archivists in the physical housekeeping duties of maintaining a useful film archive. 2. A re-orientation of historians and archivists who have been trained in the tradition of the printed word, to make them more aware of the significance of film. 3. Creation of a completely new kind of specialist—the film archivist.

"From cradle to the grave, from birth to death certificate and around the clock, photography in some form profoundly influences our lives," Flory commented.

"Whether it is an illustration in a newspaper, a Roentgenological record in a hospital, a microfilm of checks in a bank, an industrial x-ray of large and vital metal casting, a 3-D aerial photograph used by a contractor in laying out a clover-leaf, or a television program bounced from a satellite outside the earth's atmosphere—all these and thousands of other applications are contributing to a communications upheaval of which the average man is largely unaware."

## MGM's New Look Abroad

As part of its "new look" overseas, Metro-Goldwyn-Mayer has furnished a complete renovation job on two of its theatres. These are the Metro Theatre in Johannesburg and the Metro Theatre in San Juan, Puerto Rico.

Both reopened their doors with "Billy Rose's Jumbo."

The "new look" extends also to London where the Empire Theatre also reopened with the Joe Pasternak Production.

In the Empire's case, however, the old theatre was torn down and the present one was two years in construction. The Metro's in South Africa and Puerto Rico underwent renovation as to new deluxe seats, screen, lobby and front.

## RC Declares Dividend

Royal Crown Cola Co. has declared a quarterly dividend of twenty-five cents per share on its common stock, representing an increase of five cents per share, according to W. H. Glenn, president.

The announcement was made following a meeting of the board of directors. The dividend is payable April 1, 1963 to stock of record March 15, 1963.

Other actions of the board included the promotion of William Nolan Murrsh, Jr. from assistant secretary to secretary of Royal Crown.

Glenn also announced the opening of a new plant in Milwaukee to broaden distribution and increase availability of the company's products.

## Vend Four Ice Creams

SAN FRANCISCO—The vending industry's first four-selection ice cream dispenser, Continental Vending Machine Corporation's new Ice Cream Shoppe, was unveiled at the National Automatic Merchandising Association Show at Brooks Exhibit Hall, recently.

A complete variety of ice cream products: bars, pops, sandwiches and cups, are now available in a single machine for the first time. The Ice Cream Shoppe also features a new coin computing system which permits three different price settings, accepts any combination of coins, and produces change.

In addition, the machine has a complete automatic defrosting system and evaporator and assures consistent temperatures through a thermostatic control.

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Quiet and dependable. Designed specifically for motion picture use. Uniform D. C. power source regardless of variations in primary A. C. power supply. Easy installation.

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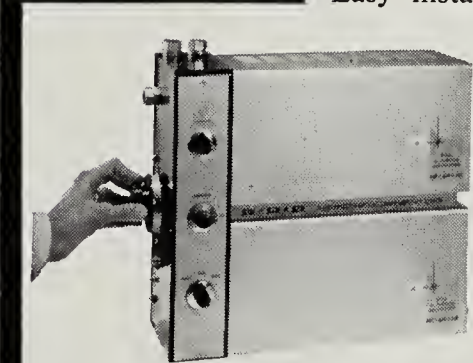
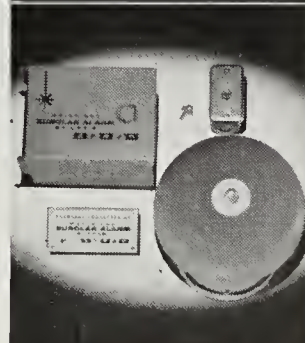
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Make sure you get all your box office receipts. All electric and completely accurate. Not controlled by cashier. Foolproof and easy to install. Available in 1, 2, 3, 4 lane models.



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Eprad's new all-transistor optical-sound amplifier system breaks the sound price barrier. Highest quality sound for any theatre, now only \$550\*. Plug-in construction. Complete with Pre-Amp and Power Amplifiers. Compatible with all type sound heads. Compact and easy to install. Most beautiful sound you've ever heard.

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**BUILDING THEATRE SOUND AND COMMUNICATION  
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# How Can Motion Picture Theatres Be Improved?

(Don E. Hyman, Assistant Vice-President, Eastman Kodak Co., had this to say to exhibitors from all parts of the country who gathered at the Allied States, TESMA, TEDA Convention recently)

■ In addressing a group of practical and competent owners of theatres, I have the great advantage of not owning or operating a theatre. This permits me to suggest almost anything that seems worthwhile without any financial penalties in case I am wrong. I hope you will keep my privileged position in mind in any comments or criticisms you might care to make after I am finished speaking.

And I shall be quite brief. I have been advised, in fact, to limit my remarks. I shall do so remembering, as the preacher said, "few souls are saved after the first twenty minutes!"

Perhaps we might just pause for a moment and philosophize on the things that, I think, motivate attendance in motion-picture theatres.

One of the greatest characteristics the motion picture has is its ability to transform one, in the twinkling of an eye, to another world.

During World War II the millions of men on duty around the world achieved a few minutes "change of pace" through the films that were shown to them—and they stood in line for a good long time to get into the overcrowded base theatres to do it.

What I'm trying to say to you all is that people want to become completely absorbed

with what is going on before them on the screen. Regardless of their mental capabilities, the motion picture is capable of achieving a sense of participation far greater than any other medium I am aware of.

You, as theatre owners, must nurture this capability by presenting the film in its optimum manner. You must not place any roadblocks in the way of the theatre goer that will impede his transformation from that harassed businessman, housewife, student, teenager or whatever he was when he walked in.

If you do throw these roadblocks in my way, you are going to lose me as a customer.

I like movies and manage to see about a hundred or more every year. But I am selective as to the theatre I attend. I don't like roadblocks—I don't like to break my bones finding a seat; I don't like to sit in a broken-down seat; I don't like to smell rancid butter and the like—nor does anyone else when he has paid for comfort. A theatre must be a pleasant place to congregate with others, with people who really want to go to the movies.

Sometimes the best way to improve a theatre is a very radical one. It consists in moving it from an undesirable location to a more suitable and promising location. Any owner who does this should carefully survey possible theatre locations in his town or city getting the best real-estate advice which is available. The theatre should be placed near a modern and growing center of population. There are some strategic neighborhoods where large numbers of important apartments or housing developments are being erected. Being as

close to these as possible is a good idea. Furthermore, shopping centers are often attractive locations for a new theatre. A great many people are drawn to a shopping center.

Many of them find that they have some time to spare and will drop into a theatre to enjoy the show and rest their aching feet. A big plus in a shopping center is the large available parking area.

But a successful theatre requires more than a good location. It needs modern, efficient, and properly maintained equipment. The best available projectors are excellent devices and capable of throwing a large, bright, and sharp, steady picture on a good-size screen. Economy in picture brightness or sharpness is indeed foolish since the picture is the major part of what the exhibitor has to sell his audience.

The screen and its surrounding are also of major importance. Modern and capable theatre architects surround the screen by framing, luminous or otherwise, in such fashion as to make the picture blend into its surroundings thus increasing naturalness. This is also a good idea since the theatre conditions are quite different from those in regular television viewing in the home. And theatre exhibition should not resemble home entertainment if it is to attract a maximum audience.

It is very important that the quality of sound in all parts of the house shall be excellent. This means that the theatre, possibly with some new acoustic treatment, must have the right amount and type of reverberation. Sound levels must not be too high—a common failing in many theatres. Speech and musical reproduction must be of the highest quality even for people with somewhat impaired hearing, so that they can understand all the dialogue and enjoy musical accompaniment.

Needless to say, the refreshment section of the theatre lobby should be attractive but not garish. And it should not give the theatre an amusement-park atmosphere, but rather emphasize the comfort and convenience aspects. That is, it should be readily accessible, but not obtrusive.

And particular care is required for the marquee, and lobby displays. Often these are "busy," fussy, and confusing. One main theme should be emphasized and everything kept subordinate in these displays so as to avoid confusing the prospective customer.

The general environment in the theatre is a matter of the utmost importance. If members of the audience have a pleasant recollection of their hours in the theatre, they will frequently return and become regular customers. If they are repelled by unpleasant surroundings sooner or later they will be permanently lost. Some become bitter critics. Whispering campaigns are either the best or the worst advertising.

For this and other reasons, the theatre lighting should be most carefully adjusted in each part of the theatre. The street lighting of the theatre is, of course, for conspicuous display purposes. The lobby lighting should be much softer, and graded downward so that entering the auditorium does not find the eye blinded by previous excessive illumination.

Colored lighting (amber or rose, for example) is often helpful. And the lighting in the main portion of the house must be carefully adjusted so that vacant seats can be readily found and yet the general lighting

(Continued on page PE-20)



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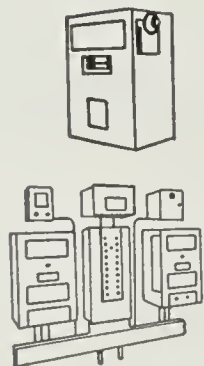
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# SMPTE Expands Exhibit Facilities As Requests For Show Space Mount

NEW YORK, N.Y.—In a move to accommodate an increasing number of industrial firms and government agencies requesting exhibit facilities at its 93rd Convention, the Society of Motion Picture and Television Engineers has arranged for an additional 1500 square feet of display space. Announcement was made here by SMPTE Exhibit Committee Chairman Dennis Kealey of Reevesound Company.

The 93rd SMPTE Convention and Equipment Exhibit, covering outstanding advances in motion-picture and television technology, is scheduled to take place April 21-26 at the Traymore Hotel in Atlantic City, New Jersey.

According to Kealey, the additional exhibit space will provide approximately twenty 8 x 10 foot display booths increasing to sixty the number of booths available. He pointed out that while the new space will house a large federal government contingent, including a substantial exhibit honoring the Twentieth Anniversary of the U. S. Naval Photographic Center, several industrial firms will show their latest motion picture and television equipment in the area.

All exhibitors will benefit from the increased size and new two-level display arrangement, Kealey stated. The SMPTE Coffee Club, sponsored by Philip A. Hunt Company, in the adjusted layout is placed in a more convenient location relative to the equipment area, he noted, an important consideration since convention delegates and visitors who gather at the Club between technical sessions will be readily exposed to the displays.

The equipment exhibit will include a variety of high-speed and instrumentation devices, film laboratory control and processing tools, television cameras, television tape and film recording equipment, as well as special motion-picture and television devices and 8mm motion-picture equipment.

Among those manufacturers that have already contracted for display space at the convention are the following: Animation Equipment Co.; Arriflex Corp. of America; Bell & Howell Co.; Birns & Sawyer Cine Equipment Co.; CBS Laboratories; Camera Equipment Co.; Camera Mart; Canon Camera Co. of Japan; ColorTran Industries; Comprehensive Service Corp.; Ehrenreich Optical Industries; Elgeet Optical Co.; Filmline Corp.; Oscar Fisher Co.; Florman & Babb, Inc.; Hi-Speed Equipment Co.; Hollywood Film Co.; Houston-Schmidt, Ltd. of Canada; Lipsner-Smith Corp.; Magnasync, Inc.; Motion Picture Enterprises; Photo-Sonics, Inc.; Precision Laboratories; Quick-Set, Inc.; Shiba Electric Co. of Japan; S.O.S. Photo-Cine-Optics; Sylvania Electric Products; Time Automated Mfg., Inc.; Wollensak Division, Revere Camera Co.; and Zoomar, Inc.

Latest high-speed and instrumentation devices will comprise the equipment shown by several companies among which are Photo-Sonics, Inc., and Wollensak Div.

In accordance with a practice established in 1962, the Exhibit Award Committee will present a plaque to the exhibitor whose display is judged most effective and original.

An exclusive preview showing of the Exhibit will be held for members of the Association of Cinema Laboratories, on Monday morning, April 22, according to Kealey. The ACL will hold meetings at the Traymore just before SMPTE Convention. The Exhibit will close on Thursday, April 25.

## Castleberry's Names VP

John D. Reynolds, general sales manager of Castleberry's Food Co. of Augusta, has been named vice president, sales, of the food specialties firm. He has served as an officer and director of the Corporation, and is on the board of directors of the National Association of Concessionaires.

## Charlotte Indoor Set

Construction is scheduled to start here soon on a new theatre which will actually be two theatres in one.

The design, unique for the Southeast, provides for two auditoriums, one seating 1,200, the other 600, at either end of a single building with the lobby, box-office, lounges and projection room in the center. The operators, General Drive-In Corp. of Boston, expect to run two films simultaneously.

Estimated to cost more than \$315,000. The house will be built by Community Research and Development Corp. of Baltimore and will adjoin that company's giant enclosed shopping mall here.



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# NTS Announces New Walker Screen

Three entirely new screens formulated to provide the ultimate in motion picture reproduction in every conceivable hardtop theatre design have been announced by N.T.S. The new "4000" line—Crystalwhite, Crystalgain and Super Hi-Intensity—are being manufactured exclusively for N.T.S. by the Walker American Corp.

The basic fabric for all three screens is a new high strength material reinforced by cloth to provide maximum protection against damage. Walker's familiar chevron pattern sound hole design has been maintained. All three screens are made with the efficient molded contoured surface introduced by Walkin in 1940.

## New Reflecting Material

The Crystalwhite screen is a modified matte white surface made with anatase titanium dioxide pigment formulated with a new discoloration resisting chemical. Magnesium carbonate, the most efficient reflecting substance known, is compounded into the surface material. As a result, the Crystalwhite screen will provide the whitest white surface imaginable throughout its entire long life.

## Intermediate one Gains

An improved pearlescent surface, both in reflective ability and light distribution, is provided by the Crystalgain screen. The intermediate zone, where most pearlescent screens are deficient, has been greatly improved in this gain-type surface.

The Super Hi-Intensity screen is a greatly improved aluminum surface designed for the theatre that requires a highly efficient reflective type screen. A newly developed aluminum alloy pigment containing minute amounts of extremely hard precious metals was selected by Walker American to create a vastly improved and more efficient surface.

All three of the new "4000" line screens are in production and are available world-wide through NTS branch offices and NTS—International Division.

## BETTER THEATRES

(Continued from page PE-18)

level is low. Above all, house lights should never illuminate the screen.

It goes without saying that the utmost cleanliness and attractiveness in lounges, rest rooms, and laboratories is essential. Few things are less attractive to the audience than shabby or unpleasant rest portions of the house.

In this general connection, it is essential that odors of rancid butter or peanut oil shall be completely banished from the house and its refreshment portions. Sufficiently powerful ventilation and exhaust fans will greatly help. Many of the theatre owners have found that the audience cultivates theatres which are free from stale odors.

The operation of a theatre is not a mere perfunctory matter, largely to be neglected as a routine proposition. Life in the theatre should be a model of courteous treatment by ushers and management. Any requests for information or complaints should be very promptly handled and clearly answered with a real show of interest and sympathy on the part of the management. And the ushers and managers should not be remote and inaccessible people but should be continually on the lookout for any questions, complaints, disturbances, or events requiring attention.

One of the great assets of the theatre is the existence of discipline and control of the audience which ensures uninterrupted enjoyment of the performance. In the home there are often enough inevitable interruptions of any entertainment. But in the theatre such unnecessary interruptions are often intolerable and repel the audience.

Of course, the main commodity which is sold in the theatre is the program. Too much time can hardly be spent selecting and arranging the program, choosing times for the showings, and generally building up an attractive performance. A good showman will study the audience in his vicinity and

learn their preferences. After a few months, he will know that in the vicinity of his theatre, people prefer romantic shows, costume dramas, comedy, vivid action films, so-called "art" pictures, or other forms of entertainment. The successful exhibitor will learn of these preferences and will build up his programs, wherever possible, around a suitable selection and succession of attractive showings.

It is a good idea to have different types of films at the same performance. It is also often worth while shifting the major emphasis in performances from each show to the ones on the following weeks.

And the skilled showman will make good use of the advantages of color films which have now been developed to the point of exquisite beauty and dramatic value. Experience has shown that color can set a mood in a fashion almost impossible for black and white. Accordingly, the balanced theatre program will have a full quota of color films wherever possible.

And finally, the exhibitor must establish the closest relationships with his community and its members. He should be the "best-liked man in town." This may take some time and trouble on his part. But anything he does with and for the community is well rewarded.

In addition to studying the customers' preferences and establishing excellent public relations with the community, the exhibitor should discover whether his prospective audience respond better to hard-selling or to soft-selling in advertising. Of course the type of advertising may depend to some extent on the type of picture that is shown each week.

If the exhibitor establishes cordial contacts with the schools, clubs, associations, and churches of his town—as well as with the civic leaders of the community—his prospects of success will be considerably brightened.

As you will gather from what I have said, it takes an extremely competent, pleasant, diplomatic, and capable man to be a truly successful theatre showman. And accordingly, I have the greatest admiration for those of you who have mastered this difficult profession. I wish you all continued success which I am sure lies within your grasp.

## New Century Projector Series

Century Projector Corporation has announced the availability of their new Series M Direct Drive projector mechanisms and sound reproducers.

In commenting on the new series, Frank E. Cahill, Jr., Century's Distribution vice-president, stated that the Model M. Series were new in design and distinctly different. The mechanisms (direct drive) and reproducers were designed for each other and will be marketed only as an integrated combination.

Cahill further stated that the new design is the answer "to the industry's prayer for an integrated direct drive assembly."

Additional information on the new projector mechanisms and sound reproducers will appear in this publication shortly.

## Glendale Gets New House

GLENDAL, CAL.—The first new theatre to be constructed here in over 30 years opened its doors recently.

The Sands Theatre, located on South Brand Boulevard, is owned and operated by Harry Baffa, president of B and N Enterprises, under the terms of a lease negotiated with Maurice Fisher, of this city.

THERE'S PLENTY FOR YOU AT CENTURY!

... and from CENTURY only

## dramatic, New ALL-TRANSISTOR sound systems

\*True high-fidelity,  
distortion free.

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\*No vacuum tubes, no  
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SEE  
YOUR CENTURY  
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... for bigger, brighter projection.

**CENTURY PROJECTOR CORP.**

New York 19, N. Y.



# CINERAMA DOMES

(Continued from page PE-8)

## Construction

The dome is constructed by bolting the panels together flange-to-flange. Resilient anchor plates are used for mounting the dome onto the foundation. After assembly, the joints between the panels are packed with an epoxy mortar. This transfers the loads between panels and forms a watertight seal. After the dome is assembled, an interior coat of sprayed asbestos plaster is applied which provides thermal insulation, acoustical absorption and fireproofing.

## Designers

Geometrics, Inc. is a firm of architects-engineers which specializes in solving problems of design that can not be solved through normal approaches. The firm has a unique background in designing geodesic dome structures ranging from 31 feet in diameter to ½ mile in diameter. More than 100 of their domes are in Arctic use. One of their geodesic domes in the South Pacific has withstood winds of 220 m.p.h.

The fire-resistant characteristics of concrete make it particularly advantageous for theatre use. The design of the Cinerama dome is in accordance with the Uniform Building Code, 1961 edition, which is widely recognized as an up-to-date and authoritative general building code.

The geodesic dome was first used primarily in the Arctic as a protective housing for DEW Line radar antennas. It now covers several thousand varied installations such as stadiums and gymnasiums; train sheds and factories; warehouses and airline terminals; restaurants and theatres. Part of the 1959 American National Exhibition in Moscow was housed in a 250-foot aluminum geodesic dome.

Among contemplated uses of the geodesic dome are coverings for homes, sports arenas, ball parks and television studios. And some experts have proposed they will be ideal shelters for whole populated areas on earth—cities and such—as well as manned stations on the moon!

## Ideal Configuration

The geodesic dome is the creation of R. Buckminster Fuller, an architect-engineer, mathematician and philosopher whose work is based upon an analysis of the principles of structure as found in nature. The design is based on mathematical principles embodying force distributions similar to those found in atoms, molecules, and crystals. It is considered one of the lightest, strongest and most economical of all construction forms.

A geodesic dome has the structural advantage inherent in a spherical shape, which presents an almost ideal configuration for withstanding wind, snow and dead loads. Applied loads are transferred in an arch manner over a much larger structural area, which contributes to the resistance of the loads.

Because the shortest distance between two points on a sphere is an arc of a great circle (called a geodesic) all of the force lines of the dome lie along great circles. This arrangement results in an equal distribution of stresses in all directions, balancing tension against compression. It also makes possible the use of lightweight materials which in

conventional structures would hardly be able to support their own weight.

The dome can cover a large area without requiring support braces and trusses normally used in construction. Instead, its structure and skin are one. It is made by piecing together diamond-shaped panels of concrete, plastic, aluminum, or other material. Each panel has turned-up edges, like the rim of a pie pan. The dome is assembled simply by bolting together the rims of adjoining panels. Since the domes enclose a maximum amount of space with a minimum surface, they are the most economical shelters in terms of materials.

## "Comprehensive Design"

Fuller's ideas are not merely isolated solutions to specific problems; they are aspects of what Fuller calls "comprehensive design." The function of a comprehensive design, in his view, is to isolate from the dynamic universe of energy and experience all the local patterns that can be turned to men's advantage in order to increase all possible advantages for all men—everywhere.

To describe whatever contributes toward the maximum mastery of the universe, Fuller uses the word "dymaxion" (from dynamic, maximum, and ion). All of his designs for shelter, utilities, and transportation are part of his "dymaxion" plan for abundance.

## All Lateral Bracing

If man is to master the universe, he must learn to make use of all the fundamental behavior phenomena nature demonstrates, as for example in the structure of atomic particles. Most of Fuller's designs are geometric systems developed from such fundamental building blocks of physics as tetrahedrons (pyramids with four sides including the base), octahedrons (eight-sided figures), and icosahedrons (twenty-sided figures).

It is this system of "building blocks" that constitutes Fuller's startling leap in replacing habits of thought that are centuries old. Most buildings reflect our nearly automatic assumption that a right angle is equivalent to stability, both physically and psychologically. Yet we have all observed the necessary introduction of diagonals—of lateral bracing—to stiffen right-angled structures. What Fuller has done may be described, in greatly simplified terms, as the transformation of structure into nothing but lateral bracing. The "building" has disappeared. In its place Fuller makes very large models of the lines of force by which atomic particles—matter itself—seem to adhere.

## New Responsibility

Obviously, Fuller does not think of himself as a designer, architect, or engineer as those terms are usually understood. He believes that the designer's real responsibility no longer is the creation of individual buildings or objects, but rather that it is now the interrelating of physics, mathematics, and the well-being of the race.

Although he is not directly concerned with esthetics, Fuller is quite aware that many of his designs are extraordinarily beautiful. But he observes that their beauty is incidental, because each of his designs is merely a local pattern embodying pure principle. It is our awareness of the principle, however incomplete, that makes the pattern so pleasing to us.

## Expansion Set For N. J. Airie

Plans have been officially approved for the construction of a modern concessions building at the Paramus Drive-In, Route 4, Paramus, N. J.

Signing of a long term lease cleared the way for construction to begin on the new building. Also authorized was the addition of newly designed rest rooms and playground facilities.



## Are You Driving Them Out to TWISTING?

Patrons just won't stand for three hours of twisting while they're sitting in your theatre. So they go out to TWIST. They go to bowl, to Bingo games or stay home watching TV or play cards. Are poor, worn, torn seating in your house driving them out? Ask us to check and give you our budget-gear seating-rehabilitation plan. It takes little time and money.

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**THE NEW "Urafoam" SEAT CUSHION**  
 More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

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## New Litton Senior V.P.

BEVERLY HILLS—Election of George T. Scharffenberger as a senior vice president of Litton Industries, Inc., was announced here by Charles B. Thornton, chairman of the board, following a meeting of Litton directors at the corporate office in Beverly Hills, Calif.

In this capacity, Scharffenberger will continue to head the Electronic Systems Group of Litton Industries.

## Coke Names Officers

ATLANTA—Ovid R. Davis has been elected staff vice president, Industry Relations, and William A. Boykin, Jr., has been elected treasurer of the Coca-Cola Company. The announcement was made by J. Paul Austin, president, following a meeting of the Board of Directors here.

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### "SUPER WHITE"

... an old standby! Gives excellent coverage and produces high light gain; can be applied by brush, roller or spray gun and covers any surface. Most economical.

### "VINYLKOTE"

... a vinyl plastic water-mix white that gives high light gain and excellent coverage. Stays white longer! Brushes come clean in warm, soapy water.

### "HI-DENSITY"

... for stipple or "ORANGE PEEL" surface ...

A concentrated very thick form of Super White. One coat will suffice on old surfaces.

Applied with roller only.

### "FLAT BLACK"

"BLACK MASKING"

... flat black economically priced.

See Your Theatre Supply Dealer  
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**TECHNIKOTE CORPORATION**

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# NEW PRODUCTS

... *that have Theatre interest*

## New Dispenser



A compact, economical two-drink fountain dispenser has been perfected and introduced by the Coca-Cola Company, called the Multiplex Meteor.

Two different drinks can be served with the dispenser. Besides Coke, the retailer can serve any other beverage he needs—plain or carbonated. An exclusive, patented syrup pressure control and capillary insure accurate portion and quality control over both syrup and water.

With the emphasis on flexibility, the new unit is available to fit either a gravity or pressure system.

The Meteor has a high-impact implex plastic cabinet only 18 inches wide overall. The actual counter space occupied by the base is a scant 10 inches, very little more than a single unit.

A number of special features have been built into the unit. Among them are: interchangeable merchandising end panels, two separate ice refrigerating cooling units—one for each drink and bonded foam insulation to minimize ice consumption.

## Drop-In Circulator



A new electrically-refrigerated beverage dispenser features a "drop-in" type circulator. Completely separate from bowl and base of dispenser, the compact motor-impeller unit is easily removed or replaced in only 30 seconds. Refilling the dispenser is accomplished quickly and easily.

Fill hole, located atop the 7-gallon capacity bowl, holds syrup jug snug, secure and upright. Convenient, up-front scale makes possible measuring and mixing of syrup and water right in the bowl. Descriptive literature upon request.

## New Softserver

A compact, low-priced, easy-to-operate Sweden Freezer "500" SoftServer and "501" ShakeMaker have been developed for the operator with minimum ice cream requirements. The tiny "500" and "501" SoftServer is designed to adequately meet and surpass the ice cream needs of 43% of the ice cream buying restaurants in the nation, yet will pay for itself in the profits for one year from the sale of as little as one gallon of Soft-Serv per day. Its small size also makes it one of the most versatile machine on the market. Measuring only 17" x 20" x 19", the machine will fit the smallest installation or can be easily moved about. It can be incorporated into portable units to be moved from one location to another. Air cooled, the only connection the machine requires is a source of 115 volt current. Despite the low price, the unit contains quality construction features.

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## Fruit Slush



Fruit Slush, the cold drink sensation of the Seattle World's Fair, is as easy to prepare as a glass of water with the Sweden Freezer MultiFlavor Slush-Maker. A choice of four fruit flavors are available at the "touch of a toe."

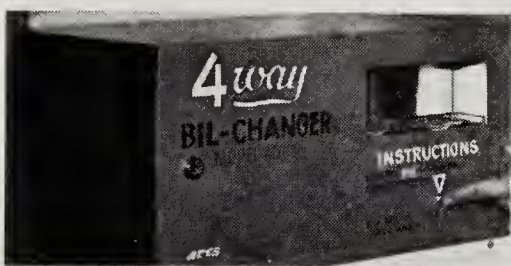
Depressing a foot pedal automatically portions the correct amount of flavoring and neutral slush base into the cup, starts the mixer and blends them

into icy froth.

Large capacity freezing cylinder and storage tank insure adequate (8 gallons) supply at all times.

Although many persons at the fair were tasting fruit-slush for the first time, it fast became a popular favorite and one concessionaire reported sales of forty gallons from one machine in a single day.

## Bill Changer



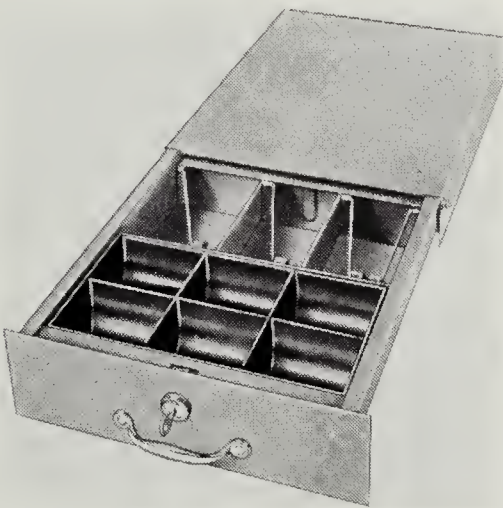
A low-cost, automatic dollar bill identifier, introduced by Arcs Industries, Inc., is expected to permit theatre owners to simplify and, at the same time, gain greater profits from their current concession operations.

Called the Bil-Changer, the fully automatic unit requires no manual handling or supervision making it possible for customers to obtain change of a dollar bill during hours when concession stands are closed. Use of the new machine, therefore, eliminates the necessity for patrons to leave the theatre during show hours to get change from the box office cashier.

The unit may be quickly linked to any existing electric vending machine or coin changer to convert the coin machine into one that accommodates dollar bills. The usefulness of these machines is thereby greatly extended, yet the new Bil-Changer in no way interferes with their normal change making capabilities under the dollar range.

Another special feature of the changer is its ability to activate several electric vending machines simultaneously allowing theatre owners to add to their current number of vending machines without increasing their supervisory staff.

## Cash Drawer



A new, all steel cash drawer with removable plastic coin tray has been made available by the Indiana Cash Drawer Co.

Called the W-1, the model features a high grade, disc tumbler spring bolt lock, with a key that can only be removed when the drawer is locked. A large warning gong rings when the drawer is opened.

For smooth operation, the drawer moves on four roller bearings. Extra currency or tickets may be stored in space beneath the removable tray.

The coin tray is divided into six compartments, each 3¼ by 2½. Hinged bill weights are provided in the rear compartment for currency or tickets. Grey baked enamel finish. Overall dimensions: 12¾ wide by 15¾ long by 3¾ high. Installation by screw holes pre-drilled in top of cash drawer case.

## New Fangled Profits Old-Fashioned Flavor Switzer's Licorice

Only 4¢  
per bar\*



Only 5½¢  
per bar\*

For that chewy, flavor proven  
licorice that reminds you of the  
"Good Old Days", it's Switzer's  
... and it gives you:

- Above average profits
- Steadily increasing sales potential
- A ready-made market

\*Available in Cherry Red also



St. Louis 2, Mo.

## CAREW SCREEN TOWERS



- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
- All structural members are of hot rolled A-36 Steel having a minimum thickness of ¼" primer painted.
- Anchor bolts, leveling plates, and anchor bolt plans and reactions are included.
- Screen is heavy gage galvanized metal with a baked prime coat of paint.
- Prices furnished upon request.

**CAREW STEEL COMPANY**  
York, Pennsylvania

### WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE

#### Please Check:

- ☐ ASHCRAFT MFG. CO., C. S., "Core-Lite" Arc Lamps
- ☐ BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., Theatre Equipment
- ☐ CARBONS, INC., Lorraine Carbons
- ☐ CAREW STEEL CO., Drive-In Screen Towers
- ☐ CENTURY PROJECTOR CORP., All-Transistor Sound Systems, 70/35 Projection Systems
- ☐ DR. PEPPER CO., Fruit-Blended Soft Drink
- ☐ EPRAD, Theatre Sound, Communication and Electronic Equipment
- ☐ GENERAL REGISTER CORP., Automatticket Cash Control Systems
- ☐ K-HILL SIGNAL CO., Drive-In Theatre Car Counters
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL THEATRE SUPPLY CO., Theatre Equipment and Supplies, In-A-Car Speakers
- ☐ NORTH AMERICAN PHILIPS CO., INC., Norelco 70/35mm Projectors
- ☐ PEPSI-COLA CO., Pepsi-Cola
- ☐ RCA SERVICE CO., Theatre Service
- ☐ SIMONIN'S SONS, INC., C. F., Popsit Plus Pop-corn Seasoning
- ☐ STRONG ELECTRIC CORP., THE, Projection Lamps, Rectifiers, Reflectors
- ☐ SWITZER LICORICE CO., Switzer's Licorice
- ☐ TECHNIKOTE CORP., Drive-In Screen Paint
- ☐ WESTERN ELECTRONICS CO., Rebuilt Speakers

### WANT FURTHER INFORMATION ON NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS \_\_\_\_\_

ISSUE OF FEBRUARY 13, 1963

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE \_\_\_\_\_

**MOTION PICTURE EXHIBITOR**  
317 N. Broad St., Philadelphia 7, Pa.



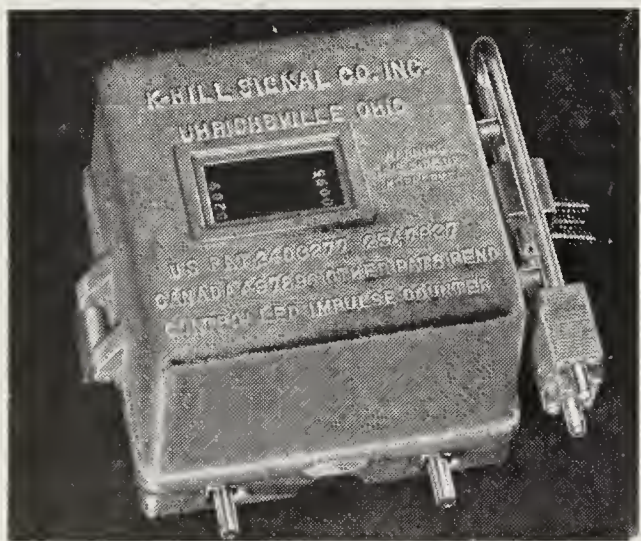


New entertainment radio guide commercials, designed to stimulate movie attendance by promoting attractions on-the-air during commercial time are included in the "Music To Sell Pepsi" album, shown here by (R) Philip B. Hinerfield, vice president and director of advertising, and (L) Ed Finneran, theatre sales manager.

## Glasco Ups Norman Burt

Norman J. Burt has been elected vice president and general manager of Glasco Corp., it was announced. He has been vice president in charge of sales and marketing since 1961.

Burt, who joined Glasco in 1955, was responsible for much of the initial marketing of the firm's pre-mix soft drink vendors. He subsequently served as pre-mix division sales manager, and in 1959 was named general sales manager for all Glasco products.



## DRIVE-IN THEATRE CAR COUNTER

Note dials of TWO Veeder-Root counters. Each driveway past "Box-Office"

COUNTED ON SEPARATE COUNTER

Comes complete with cumulative counters, driveway treadles and ALL parts at \$ 99.50  
With turn-back to zero counters \$114.50  
"One Way" Counter (IN ONLY) \$164.50  
(Single Lane Counter \$79.50)

**K-HILL SIGNAL CO.**

UHRICHVILLE, OHIO

# MAY WE BE OF HELP?



Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

## ADVERTISING ACCESSORIES

- ....Attraction Board
- ....Banners, Flags
- ....Display Cases, Easels
- ....Letters, Silhouette
- ....Marquees
- ....Marquee Letters
- ....Poster Frames
- ....Posters, Heralds
- ....Signs
- ....Special Announcement
- ....Trailers
- ....Trailers

## AIR CONDITIONING

- ....Air Conditioning Systems
- ....Air Filters
- ....Blowers
- ....Diffusers
- ....Fans

## CONCESSIONS

- ....Bags
- ....Barbecue Products
- ....Beverages
- ....Beverage Dispenser, Fountain
- ....Boxes
- ....Bun Warmers
- ....Butter Dispenser
- ....Candy
- ....Coffee
- ....Coffemaker
- ....Chocolate Drink
- ....Chocolate Drink Dispenser
- ....Concession Stand
- ....Concessionaire
- ....Canned, Prepared Foods
- ....Cups
- ....Cup Dispenser
- ....Food Preparation Equipment
- ....Fountains
- ....Gum
- ....Hamburger Grills
- ....Ice Cream
- ....Ice Cream Cabinets
- ....Ice Cream Dispensers
- ....Ice Machines
- ....Malt, Shake Machines
- ....Nuts
- ....Pizza Equipment & Supplies
- ....Popcorn
- ....Popcorn Seasoning
- ....Popcorn Warmers
- ....Popcorn Machines
- ....Refrigeration Units
- ....Soft Drinks
- ....Snow Cones

## COIN VENDING MACHINES

- ....Candy Vender
- ....Cigarette Vender
- ....Coffee Vender
- ....Coin Changers
- ....Drink Vender, Cup
- ....Gum Vender
- ....Hot-Cold Cup Venders
- ....Ice Cream Vender
- ....Juice Vender
- ....Milk Vender
- ....Nut Vender
- ....Popcorn Vender
- ....Sandwich Vender

## DECORATION • FURNISHING

- ....Carpets

- ....Carpet Cushion
- ....Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

## HEATING

- ....Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

## LIGHTING

- ....Aisle Lights
- ....Batteries
- ....Color Wheels
- ....Dimmers, Controls
- ....Directional Signals
- ....Emergency Light
- ....Spot & Flood Lights
- ....Switchboards
- ....Transformers

## MANAGEMENT

- ....Theatre Forms and Systems,
- ....Personnel Training
- ....Uniforms

## PROJECTION

- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

## SAFETY SUPPLIES

- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- ....Fire Hose

- ....Kick-Push Plates
- ....Ladders

## SANITARY SUPPLIES

- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Glass Cleaners
- ....Hand Dryers
- ....Mops-Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

## SEATING

- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

## SOUND EQUIPMENT

- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ....Pre-Amplifier Cabinet
- ....Public Address System
- ....Sound Equipment, Theatre
- ....Sounds Heads
- ....Sound Service Companies

## TICKET OFFICE

- ....Admission Signs
- ....Boxoffices
- ....Cash Control Systems
- ....Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ....Ticket Registers
- ....Turnstiles

## DRIVE-INS

- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
- ....Underground Cable

Name \_\_\_\_\_ Theatre \_\_\_\_\_

Address \_\_\_\_\_ City, State \_\_\_\_\_

Check items, fill in coupons, tear off on dotted line and mail to

**MOTION PICTURE EXHIBITOR**

317 N. BROAD ST., PHILADELPHIA 7, PENNA.

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

*Lorraine* **ORLUX** *Carbons*

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart



**MOTION PICTURE**

# EXHIBITOR

**FEBRUARY 20, 1963**

Volume 69

Number 8

IN THREE SECTIONS • THIS IS SECTION ONE



## **SW Launches Anniversary Drive**

(See page 5)

## **Stembler Asks End To TV Film Sales**

(See page 6)

Morris Lefko, MGM roadshow ace, has been named new general sales manager for Metro-Goldwyn-Mayer. Lefko, who began his career with MGM two years ago as domestic sales manager for "Ben Hur," replaced Robert Mochrie, who resigned last week.

**FISHING WITHOUT BAIT . . . see editorial—page 3**





Sharp...  
all  
the way!

**SHARP NEGATIVES RATE SHARP PRINTS!** That's the only way to get and hold audience attention—to do full justice to a script. Answer: Go Eastman *all the way*—negative and print-stock. And give the print-maker time to do his job right. Also, in the case of questions—production, processing, projection—always get in touch with Eastman Technical Service.

For more information, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.





# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices.



Volume 69 • No. 8

FEBRUARY 20, 1963

## FISHING WITHOUT BAIT

SINCE THE PUBLICATION of the editorial, "WHY CUT THE LIFELINES" (Feb. 6 issue), we have received many complimentary replies.

Still, the problem remains a thorny one. One top flight distribution executive remarked, "*How is it that exhibitor organizations have never come out and stressed the importance of industry journals?*"

We have been present on several occasions when resolutions lauding the efforts of the trade press have been passed at exhibitor meetings, but we do admit that such occurrences seem something of an afterthought. It would appear that there are too many in the motion picture industry who have adopted the attitude, "*Let George do it.*" As a result, little or nothing is accomplished. It seems that a wall of indifference builds up when the realization comes that everyone is expected to do his share.

This is not a defense of a bad situation, but it is true that satisfied people are never as vocal as those with a gripe. Congressmen are quite familiar with the fact that if their constituents agree with their efforts, there is little or no mail. If they do not agree, the letters and telegrams come pouring in. We are certain that exhibitors would be quite willing to make their voices heard if they felt the trade press was derelict in its

duties.

The motion picture industry in many respects can be compared to the Tower of Babel. There is a great deal of noise but little real communication between its various components. When an organization or a group of exhibitors are hurt, they are quick to flood the trade press with publicity releases. Why? Because it serves their interests.

It seems to us that the more editorial voices raised constructively, the better it is for all the industry. It has been said, "*You are not guilty because you are ignorant, but you are guilty when you resign yourself to ignorance.*" The man who does nothing makes no mistakes, but the man who does nothing makes the greatest mistake of all.

We wonder just how many exhibitors reading this will take the time and trouble to drop a line to distributors expressing themselves as to the value of the trade press. We are not asking that you provide MOTION PICTURE EXHIBITOR with a personal boost, but simply that you take a stand. You'll feel better for it. There is nothing quite so cleansing as self-expression, so jot down what trade papers mean to you.

If all you get out of standing up for something you believe in is a bloody nose—at least you will have learned to face things more realistically in the future.

## NO TIME TO STAND STILL

FOR AN INDUSTRY which should thrive on new ideas, motion picture advertising has changed little in the past 30 or 40 years. Newspaper advertising rates, like everything else, have skyrocketed, but pressbooks continue to feature three-four-five column ads. Theatre customers, except for a few first-run outlets in large cities, couldn't be less interested.

Needed is good sales copy and ad lines which can be set by exhibitors in newspaper space that they can afford and can use realistically. Also, it is time the industry awoke to the necessity of eliminating names and credits both on screen and in ads that just don't sell tickets.

The public is not interested in the hair dresser, the set designer, the photographer and his assistants, etc. No exhibitor could name half a dozen individuals in these various departments. We realize they are important, but their importance is to the trade and not to the public.

To get back to the pressbooks, consider the cuts. It is seldom

that a campaign shows new ideas or an imaginative approach. Size alone does not sell tickets, and when reduced, too many pressbook ads lose their value entirely.

Advertising executives, if they are willing to extend themselves, could certainly come up with new ad ideas. That would be showmanship, and not simply compounding the errors that have been repeated through the years.

More daring use of copy in ads would be a fine place to start. Why must a photograph dominate every ad on the entertainment page. Sometimes a small ad, imaginatively written, and making effective use of white space can steal the page from larger, more stereotyped entries. Furthermore, poor reproduction of photos in newspapers can often kill the effect of an ad.

Let's seek new ways to tell our showmanship story to the public. They'll thank us for it in the best way possible—increased patronage.

## ALL GOD'S CHILDREN GOT BONES

IT HAS BEEN astutely observed by one of this industry's keener minds that organization men are often one of three types: Jawboners, Wishboners, and Backboners.

Should you identify with one of these three handles, check our further elaborations on the behavior of said individuals and see if your diagnosis is sound.

The "Jawbone" type is distinguishable by his big mouth. Talk, talk, talk is his forte, though he sometimes resorts to the pen. Rarely does he say or do anything actually constructive.

The "Wishbone" type can be identified by strong tendencies

to sympathize and agree to the question at hand. Like the "Jawbone," he does nothing but derive self-satisfaction from whatever dilemma the group happens to be facing.

The "Backbone" type is that desirably vociferous fellow who follows through. Needless to say, he is the rarest of the three types.

Now that we pointed out a few things about the bone structure of the organization man, we hasten to return to less aphoristic endeavors lest you turn your newfound knowledge upon us.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A daughter, Dawn Annette, was born to Mrs. Edward T. Smith at Englewood Hospital, Englewood, N.J. The father is a member of the print and booking department of Embassy Pictures.

### Obituaries

**Adelord J. Belair**, 80, president, Rialto Theatre Company, Wilmington, Del., died in Memorial Hospital. Survivors are two daughters, Mrs. Elizabeth G. Sholly, a vice-president of the Rialto; and Mrs. Yvette B. Clodi, both of Wilmington; and Mrs. Yvette Delore Pyne, of Los Angeles. Belair managed successively the Majestic, Park, and Rialto in Wilmington, and for a time managed the old Walton, Philadelphia.

**Paul Corsino**, 76, former theatre and restaurant owner, died at his Wethersfield, Conn., home. He had owned and operated the Bristol and Palace, Bristol, Conn.

**Robert E. Curtin, Jr.**, 53, assistant to the director, DuPont Company's public relations department, died in Delaware Hospital, Wilmington, Del.

**Joseph Hamp**, member of Chicago Moving Picture Machine Operators' Union Local 110, died in Chicago.

**Joseph Fonta**, 62, a partner in the Arcade, Slidell, La., died at his home of a heart attack. Surviving are his widow, two daughters, four brothers, six sisters, and six grandchildren.

**William J. German**, president, W. J. German, Inc., distributors of Eastman Kodak film, died of an apparent heart attack while on a routine visit to the west coast. German, who was 74, had just announced his intention to retire at the end of 1963. He is survived by his wife and two sons.

**Mrs. Estelle Dreyfus Moss**, widow of Benjamin S. Moss, pioneer motion picture exhibitor and theatre builder, died at her New York City home. She was 82. Surviving are a daughter, a son, Charles B. Moss, president, B. S. Moss Theatres, four grandchildren, and five great-grandchildren.

**Albert J. Richard**, 75, who was editor of Paramount News from 1935 to 1957, died in Atlanta. He had been in the industry since 1907.

### Up To Showmen Now!

We recently called attention to Paramount's "My Six Loves" and "Papa's Delicate Condition" as prime examples of excellent family entertainment. We note with interest that the film company is circulating copies of this editorial box to the nation's leading exhibitors. Paramount points out with justifiable pride that exhibitors can put this material to effective use, playing up "family" elements for all they're worth.

These films can do a great deal to reply to critics who are so quick to point out films not suitable for the family trade.

Paramount has provided the entertainment ammunition. It is now up to theatre-men to fire the publicity broadside.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., FEB. 18

## BV Observes 10th Year With Record Release Slate

NEW YORK—Buena Vista will observe its 10th anniversary this year with the release of nine features and possibly 10 during 1963, according to president Irving Ludwig, who also predicted that this could be the company's biggest and best year. The nine features will set a record for releases for BV.

Ludwig also reported that the company was very pleased with its experiment of releasing its pictures in the so-called lean periods when business was very good. Admittedly, more could have been earned in prime periods. Still, the returns were impressive, and this policy will be continued in 1963.

"In Search of the Castaways" is playing off now and it looks as though it will earn six million dollars in film rentals in the U.S. and Canada.

"Son of Flubber" has just been launched, and already it is ahead of its predecessor, "The Absent Minded Professor."

"Miracle of the White Stallions" is due Easter time with an all-star cast.

"Savage Sam" is due in June, and this is a sequel to "Old Yeller," which brought in five-and-a-half million dollars.

"Summer Magic" goes in July, being a salute to youth, with Hayley Mills and Dorothy McGuire.

"Fantasia" will be released in October in four track stereophonic sound only and in Superscope, with playoff only in theatres that are properly equipped, with Ludwig estimating the number at about 1,500.

"20,000 Leagues Under The Sea" will be re-released in October when it will get new picture treatment.

"The Sword in the Stone," a story about young King Arthur, will be the Christmas release for 1963.

There may be one more feature, but he was reluctant to discuss this until everything about it had been finalized. Ludwig estimated that the negative cost of the 1963 program would come to about 14 or 15 million dollars.



Richard Lederer, left, Warners' director of advertising and publicity, and Sidney Pink, producer of "The Castilian" are seen at a New York City trade press luncheon.



## BROADWAY GROSSES

### "Mockingbird" In Strong Bow

NEW YORK—Led by a good opening of U's "To Kill A Mockingbird" at Radio City Music Hall, there were generally satisfactory grosses elsewhere in the Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Term Of Trial" (Warners). Paramount had a \$21,000 third week.

"To Kill A Mockingbird" (U). Radio City Music Hall, with stage show, did \$104,000 on Thursday through Sunday, with the opening session sure to top \$160,000.

"The Longest Day" (20th-Fox). Warner did \$23,000 on the 20th week.

"Son Of Flubber" (BV). De Mille took in \$21,000 for the second week of the Disney comedy.

"The Wonderful World Of The Brothers Grimm" (MGM-Cinerama). Loew's Cinerama announced \$15,000 for the 28th week.

"Mutiny On The Bounty" (MGM). Loew's State had \$24,000 for the 13th week.

"A Child Is Waiting" (UA). Astor claimed \$18,000 for the opening week.

"Her Bikini Never Got Wet" (Hakim). Forum reported \$11,300 for the third week.

"Lawrence Of Arabia" (Columbia). Criterion had \$47,600 for 11 shows on the ninth week.

"West Side Story" (UA). Rivoli reached \$12,000 on the 70th week.

"40 Pounds Of Trouble" (U). RKO Palace reported \$14,000 for the fourth week.

### Adleman Honored

CAMDEN, N.J.—More than 350 persons turned out for a tribute dinner here last week honoring Meyer Adleman, head of New Jersey Messenger Service and Victoria Shipping Service, which operates throughout Canada.

Many area notables were present at the affair, and more than \$200,000 was pledged for purchase of Bonds of the Israel Government, which sponsored the tribute to Adleman.

### AA Launches Big Western

HOLLYWOOD—Rory Calhoun, Ruta Lee, Rod Lauren, and Rod Cameron will star in Bern-Field Productions' "The Gun Hawk," a big color western for Allied Artists, producers Richard Bernstein and Edward Critchfield announced. The picture rolls Feb. 20 under direction of Edward Ludwig at Republic studio.

### Para. Elects Davis V-P

NEW YORK—Martin Davis, Paramount executive in charge of advertising and publicity, this week has been elected a vice-president of Paramount Film Distributing Corporation, it was announced at press time by George Weltner, executive vice-president of Paramount Pictures Corporation.

Details of the appointment will be carried in the next issue of MOTION PICTURE EXHIBITOR.



# SW Launches 10th Anniversary Drive

## Four Month Campaign Aims At Boxoffice Boost; Rosen Calls For Increase In Production Of Films

NEW YORK—Stanley Warner Theatres announced the launching of its 10th Anniversary Drive beginning March 1 and running through four months until the end of May. This "Dollar Drive" is concentrated on the three main sources of company income, box-office receipts, miscellaneous income, and concession revenue, with emphasis on developing more attendance at the theatre and more money for more pictures.

Ten thousand dollars in prize money will be available to the winning managers and there will be both national and local prizes.

The campaign was organized at a meeting of Stanley Warner advertising men with Harry Goldberg, advertising and publicity head, presiding. The men were addressed by Samuel Rosen, executive vice-president, and Marry M. Kalmine, vice-president and general manager.

Those participating in the meeting were Jules Curley, Pittsburgh; Edgar Goth, Newark; Frank La Falce, Washington; Harry Mintz, Milwaukee; Al Plough, Philadelphia; Al Swett, New England; Roy Robbins, Philadelphia.

With Stanley Warner managers winning four out of the 10 national prizes in the "Baby Jane" Contest, the company is confident of the ability of its showmen to celebrate the beginning of its second 10 years with the most successful drive since Stanley Warner was organized in 1953.

"We organized Stanley Warner theatres in 1953," said Sam Rosen, "when the fortunes of our industry were at a very low point.

"It is gratifying to mark our 10th anniversary when the tide appears to be turning in our favor. Despite the fact that we have been hard pressed by new and irresponsible types of competition inside and outside of our industry, theatre going is still a powerful, popular entertainment—if we give the public more frequent opportunities to see the pictures of their choice, rather than hold them back to satisfy the whims of producers.

"I would like to see more pictures made because it is the long time experience of the industry, that out of much quantity we receive many pictures of great quality.

"With an organization seasoned by adversity and enthusiastic about our business, we look forward to a four months advertising campaign which will justify our faith in our team and in the power of our business to climb out of its valleys to the plains of prosperity."

## NT Drive Honors Levin

BEVERLY HILLS, CALIF.—National Theatres' second quarter drive week—March 13-19—will be dedicated to Irving H. Levin, executive vice-president of the 220 theatre circuit, it was announced by Robert W. Selig, general manager of theatre operations.

Tabbed "Seven for Levin" Week, all-out special exploitation and promotions will sparkplug the activities during the seven-day period by the circuit's bookers and theatre managers.

## Oscarcast On April 8 Despite Double Conflict

LOS ANGELES—The Academy of Motion Picture Arts and Sciences and the American Broadcasting Company have been unable to change the date of the 35th Annual "Oscar" Awards, Wendell Corey, president of the Academy, announced.

Corey explained that the Academy and the network had sought to shift the Monday, April 8, date in recognition of the Jewish Seder and the recently scheduled Canadian General Election, both falling on the day of the "Oscarcast."

The 35th Presentation will be held Monday, April 8, at the Santa Monica Civic Auditorium and be carried over the combined radio and television facilities of the American Broadcasting Company and will be made available to the television facilities of the Canadian Broadcasting Company.

## Three Detroit Theatres Sue Projectionists' Union

DETROIT—United Detroit Theatres, in behalf of its Madison; the Sloan interests, in behalf of its Mercury; and the United Artists Circuit, in behalf of its United Artists have jointly filed a lawsuit against Projectionists Local 100 and its business agent, Ray R. Ruben, for \$100,000.

In order named, the houses are road-showing "Lawrence of Arabia," "Longest Day," and "Mutiny on the Bounty."

The plaintiffs ask the Federal Court to compel arbitration, which they contend the contract calls for, or to rule it does not apply to road shows. They allege the union has refused to discuss its insistence that four operators be required at a minimum wage of \$163 a week each. Further, in event the houses did not hire the extra projectionists, that the union would strike the theatres, and therefore, the extra men were put on the payroll under duress. The plaintiffs complied in view of the thousands of advertising dollars locked up in the three attractions.

The case was assigned to Chief Federal Judge Theodore Levin, and is answerable Feb. 20. Ruben and the union have withheld comment.

## Reddick Named German V-P

FORT LEE, N. J.—William J. German, president of W. J. German, Inc., announced the election of William J. Reddick to the office of vice president.

Reddick has served on the sales staff of W. J. German, Inc., agent for the sale and distribution of Eastman professional motion picture films, since 1952. He had previously been associated with J. E. Brulatour, Inc., in a similar capacity for five years, having joined that organization after 11 years with the Eastman Kodak Company in Rochester, N. Y.

Reddick actively participates in the diversified interests of Variety Tent 35, International Radio and Television Society, Will Rogers Hospital, and the Society of Motion Picture and Television Engineers.

## Floersheimer To Reade As Ad-Pub Director

NEW YORK—The appointment of Albert Floersheimer, Jr., as director of advertising and publicity for the Walter Reade-Sterling, Inc., organization, was announced by Sheldon Gunsberg, vice-president of the company.

Floersheimer is rejoining the company. He served as vice-president for advertising, publicity, and exploitation from 1947 to 1955, and as vice-president for catering from 1955 to 1957, with Walter Reade, Inc., prior to the merger of the Reade and the Sterling companies. Until recently, he was director of public relations for the Theatre Owners of America.

He will headquarter at the company's branch offices at 6 East 39th Street. New executive offices for the Walter Reade-Sterling Group are now under construction on East 34th Street, and all operations will be coordinated there when the building, including a new deluxe theatre, is completed in the late spring.

Floersheimer will be in charge of the coordination of all advertising and publicity for Walter Reade-Sterling, Inc., and all its affiliated activities, including its Continental Distributing, Inc., motion picture production and distributing company, its motion picture theatre circuit in New York and New Jersey, and all activities of the Sterling Television organization, including its distribution of feature films for television, its Screen News Digest, educational films, Continental 16, and its production work.

He will work in close association with Walter Reade, Jr., board chairman, and Saul Turell, president, as well as William R. O'Hare, advertising-publicity-promotional director of Continental Distributing, and Nick Schermerhorn, vice-president for theatre operations.

Meanwhile, Reade left for Europe to complete negotiations for forthcoming co-productions for his integrated motion picture, television, theatre company.

Reade said that his company has Italian, French, and British co-production deals pending which he hopes to finalize during his trip. These would be in addition to the company's periodic acquisition of distribution rights in top caliber European production to insure a continuous flow of pictures for distribution by the Reade-Sterling Continental Distributing, Inc., affiliate, and possible eventual television use by the company's Sterling Television affiliate.

Robert Sherman has rejoined the Walter Reade-Sterling, Inc., organization as film buyer for the theatre division.

Sherman will divide his time between the circuit's Mayfair House in Oakhurst, N.J., and offices at the Sterling Television Division in New York City. In charge of the booking and buying for the circuit's more than 30 theatres in New Jersey, New York City, and upstate New York, he will be assisted by Rose Deutsch, who has long been with the company's buying and booking office.

Sherman served for many years as a film buyer for the RKO Theatre circuit. He was film buyer for the Walter Reade Theatres from 1958 through 1960, before the company merged with Sterling.



# Good Economics Should Dictate End Of Film Sales To TV, Stembler Says

NEW YORK—John H. Stembler, president, Theatre Owners of America, in connection with the recent "boxoffice disaster" experienced by David Milgram, Fox, Philadelphia, when his theatre competed with a television offering of equal stature only two years old and with the same star, advised the major distribution companies that this experience is "not an isolated case. It has happened before—many times."

"As you well know," Stembler stated, "every boxoffice disturbance hurts exhibitors, distributors and producers alike. You will recall in 1958 Sindlinger prepared a factual survey on the effect of pre-1948 films on the motion picture industry. The evidence was conclusive. Since that time, pictures of recent release have been made available to television. We have enough overall competition of almost-current attractions makes it almost impossible to get a very selective audience into our theatres. After all, why should they pay when they can see something comparable in their homes without cost."

"The potential of solid boxoffice is greater than ever with an increasing population, and an unprecedented construction and modernization theatre program."

"We urge you to review your present policy regarding the sale of films to television, and provide the necessary insurance that in the future such sales will not adversely affect your multi-million dollar investment in current production. It is in your own self-interest that appropriate steps be taken immediately, before the industry reaches the point of no return."

Stembler urged the distributors to "read again, very carefully, some of the language used by Judge Yankwich in the case of U.S.A. vs. 20th Century-Fox Film Corporation (1955) (the so-called 16mm. case instituted by the Government against certain producers and distributors of feature films, charging that they were violating the anti-trust laws, by, in conspiracy, refusing to license 16mm. films to non-theatrical users, such as hotels, and to television). The Court found that no conspiracy existed, and, that the refusal to license was a reasonable restrictive procedure."

'Judge Yankwich enumerated these pertinent and significant facts that he considered sound motivating forces in the producers' and in the distributors' decision not to release their product to non-theatrical users, nor to television. (1) The desire to protect the interest of the producers in the chief source from which their income was derived, the regular admission-charging theatres—and to prevent the ruinous effect on it of overlapping non-commercial exhibition of sub-standard 16mm films; (2) the need to protect the unique and incalculable value of the producers' backlog for reissuance and re-making, rather than dilute, dissipate, and exhaust it and destroy the stories from which the pictures were made by a quickly accelerated exploitation through other than theatrical means, including television; (3) the insignificance of the revenue to be derived presently from other than theatre exploitation as compared with the losses, some predictable and some unpredictable, which the wider exploitation would entail."

Stembler concludes by saying, "Gentlemen, your decision is one of economics, and not of legality."

## Tony Curtis Aids Exhib In "40 Pounds" Promotion

LEVITTOWN, N.J.—The spirit of free enterprise is, happily, not extinct—as was evidenced when Tony Curtis received a long distance phone call from Gene Edwards, Fox, Levittown, N.J.

In connection with his booking of Curtis' latest Universal release, "40 Pounds Of Trouble," the exhibitor staged a contest to find a little girl who weighs exactly 40 pounds. His call to the star was to ask if he would phone the winner and congratulate her—this special prize coming on top of the merchandise he is promoting on the local level.

Curtis readily agreed—and also promised to send an additional gift to the winner.

## Fox Forms Int'l Classics

NEW YORK—International Classics has been selected as the name for a company recently formed by 20th-Fox to distribute specialized international films, it was announced by William Shelton, the company's operating head.

Shelton, a specialist in the marketing of foreign films in this country, said that International Classics was formed in recognition of the impact in recent years of a number of top-grossing foreign films on the American market. Audience tastes, he said, have broadened over the past several years so that these films have the widest possible acceptance in areas where they had previously been regarded as having only limited appeal.

Shelton was formerly president of Cameo International, vice-president of Times Film Corp., and in charge of domestic sales for Cinemiracle's "Windjammer."

## Exhibition Leaders Join In Tribute To Boasberg

NEW YORK—Exhibitors from all over the United States are organizing a special nationwide testimonial to Charles Boasberg, newly appointed president of Paramount Film Distributing Corporation, to culminate with a special luncheon in his honor at the Americana Hotel on Wednesday, March 20.

Representatives of all the nation's exhibitor organizations have been designated as honorary chairmen of the event. They include Jack Armstrong, president of National Allied; Harry Brandt, president of the Independent Theatre Owners Association; William Forman, Southern California Theatre Owners Association; Robert K. Shapiro, president of the Metropolitan Motion Picture Theatres Association; and John Stembler, president of Theatre Owners of America.

The five honorary chairmen jointly issued the following statement: "There are few men in our industry who command the respect and admiration that Charlie Boasberg does. This must be attributed to the fact that he is a man of great honesty and integrity."

"His promotion to the highest position within Paramount's U. S. and Canadian sales organization is richly deserving of the greatest recognition by exhibitors everywhere."

## Clearance Suit Filed

NEW YORK—William J. Quinn Theatres, operators of the Rome, Pleasantville, N.Y., has filed a \$660,000 anti-trust suit in Federal Court against Paramount, MGM, Warners, 20th-Fox, Universal, United Artists, Columbia, Allied Artists, Buena Vista, Loew's Theatres, Skouras Theatres, RKO Theatres, Suburban Theatre Corporation, and Moredall Realty Corporation.

The suit charges discrimination against Rome in favor of the defendant circuits, with distributors accused of establishing a uniform, fixed, arbitrary, and rigid system of clearances and runs injurious to the plaintiff. The action asks the defendants be restrained from continuing the practices charged against them.



Junior Achievement hosted the recent premiere of MGM-Cinerama's "How The West Was Won," Capri, Dallas, as part of JA Week. Seen, left to right, are Robert Zech, president, Junior Achievement of Dallas; Sherie Pardoe, "Miss Junior Achievement of Dallas," senior at Woodrow Wilson High; Dick Morrill, president, Dallas Junior Achievers Association; Earl Podolnick, president, Trans Texas Theatres; and, seated, Mayor Earle Cabell, who proclaimed JA Week and announced the JA's Cinerama premiere.



## Texas Review Board Cites Upsurge In Family Films

DALLAS—The Texas Motion Picture Board of Review screened and rated 279 features in 1962, it was reported by Kyle Rorex, executive director of Texas COMPO, the organization distributing the recommended audience designations.

Largest recommended audience category screened was that rated for the young people trade with 91 pictures, or approximately one-third of the total product released for commercial showings in Texas.

A close analysis of this audience slot showed 61 pictures or 22 per cent, to have the Code Seal of the Motion Picture Association of America, while 30 films or 11 per cent bore no Code Seal. The non-Code films are those independently produced domestically and foreign imports.

Second largest category of films fell into the family classification with 71 pictures or one-fourth of the total rated during the year. 51 pictures or 18 per cent of these had the Code Seal while 20 features or seven per cent did not. Interesting to note was the five per cent increase in this over-all category compared to the 1961 report.

The mature young people classification division ranked next numerically with 66 pictures or slightly less than a fourth of the total appraised by the Review Board. Of these, 47 films or 17 per cent had the Code Seal while 19 movies or seven per cent did not.

The "recommended for adults" category represented the least number of pictures classified with 51 or less than a fifth of the total. 21 of these adult films or eight per cent were tagged with the Code Seal, while 30 or 10 per cent were without it.

The Texas Motion Picture Board of Review is made up of a voluntary group of 12 women representing various church denominations with Mrs. Roderic B. Thomas of Dallas as chairman.

The Board's audience recommendations are published twice monthly and distributed by Texas COMPO (Council of Motion Picture Organizations) to its membership, newspapers, magazines, and interested church and civic groups throughout the southwest.

## Rubin Heads Cinema Lodge

NEW YORK—Leonard Rubin, vice-president of Gilliam and Rubin, industry newspaper mat and printing plate manufacturers, has been nominated as president of New York's Cinerama Lodge of B'nai B'rith to succeed Abe Dickstein, 20th Century-Fox executive, who is completing three terms in office. Rubin had been secretary of the Lodge and was co-chairman of Cinema's successful fund-raising drives for the past few years.

Newly nominated as vice-president are Max Fried, Ted Lagarus, Murray Rogow, and Louis Wolfe, the latter having served as treasurer for the past few years. Alex Arnsvalder, vice-president for the past two years, has been nominated to the post of secretary. Jack H. Hoffberg, previously a vice-president, has been nominated as trustee.

Renominated as vice-presidents are Leonard Kaufman, Milton Livingston, Joseph R. Margulies, Howard Minsky, David Picker, Sol Risener, Norman Robbins, Cy Seymour, Edward Shulman, Rabbi Ralph Silverstein, and Jack Weissman.

Alfred W. Schwalberg is honorary president of Cinema Lodge.

# Embassy Sets \$8 Million Budget To Merchandise 23 Films In 1963

## Accent On Positive Action By Memphis Youth Group

MEMPHIS—A reverse censorship plan has been set up by the Memphis and Shelby County Youth Guidance Commission in an effort to encourage the showing of more movies suitable for family viewing.

"Instead of condemning the bad movies, we'll praise or recommend the good ones," states Kenneth A. Turner, executive director of the commission. The plan is sponsored by the commission's recreation committee, and was outlined in a letter sent to motion picture distributors and exhibitors.

Committee members will view any movie, but only at the request of the distributor or exhibitor. If the members feel that the movie is unquestionably suitable for family viewing, they will approve it and recommend that the movie be seen.

If the committee does not feel that it can recommend a particular movie, it would make no recommendation whatever, and suggests that, when showing movies recommended by the YGC, the exhibitors could use the commission seal in their promotion.

The commission feels it is filling a void and hopes to encourage people to attend good movies, which, in turn, would induce theatre owners to show more family films.

Turner emphasized that a movie will only be viewed at the request of a theatre owner.

## Hill Resigns Fox Post

NEW YORK—Clarence Hill has resigned as 20th-Fox director of branch operations. Hill joined 20th-Fox 37 years ago and has served in his current position since 1947.

He began in the film industry in 1920 with Universal Pictures and then moved to Samuel Goldwyn Productions which subsequently merged with MGM.

Hill started with 20th-Fox as assistant short subject sales manager and eventually was placed in charge of the playdate department. He subsequently was Toronto branch manager, assistant eastern sales manager, and head of circuit sales in New York.



Signing with Alfred Hitchcock at the Universal home office for the world premiere of U's "The Birds" at the RKO Palace, the Sutton and 28 other theatres in the Greater New York area are Harry Mandel, right, president, RKO Theatres; and, left, Matty Polon, vice-president.

NEW YORK—Embassy Pictures will spend \$8,000,000 to merchandise the 23 feature films it has scheduled for release this year, Joseph E. Levine, president, disclosed on the last day of the company's first national sales convention.

"We will advertise, publicize, and exploit every single picture to the utmost," Levine declared. "We will pre-sell each picture thoroughly, employing all our collective talents to devise individual campaigns, each hand-tailored to the specific attraction, each executed in the traditional Embassy pattern of showmanship, unlimited."

Embassy will recognize no so-called boundaries of approaches in actively promoting its extensive schedule of motion pictures, designed for all types of theatres and all types of audiences, Levine told the company's sales and distribution executives convened in New York.

"There are no more barriers for motion pictures," Levine asserted. "There isn't a theatre in the whole, wide world where a good, self-respecting picture—whatever the type—can't play. We intend to play every single one of those theatres it is humanly possible to secure."

Continuing, Levine emphasized that to survive and defeat the competition for the leisure time of the public, which is increasingly more selective, the motion picture industry must set its sights beyond New York, raising its merchandising sights out into the nation and across national boundaries. "Our potential audiences are world-wide," he specified.

Robert R. Weston, vice-president for world advertising, publicity, and exploitation, and his staff members discussed Embassy's concepts and programs to promote, in depth, its 1963 releases. Every key engagement, he said, will receive the same kind of support as is given to New York openings.

Charles Cohen, director of exploitation, detailed Embassy's merchandising methods and approaches, continuing this segment of the convention program.

Carl Peppercorn, vice-president and general sales manager, concluding a comprehensive sales forum he had conducted among his distribution staff members, emphasized the importance of the company's promotional campaigns to the effective completion of Embassy's distribution program.

Full utilization of every merchandising tool and aid, Peppercorn asserted, was imperative not only to the success of the "Joseph E. Levine Sales and Collection Drive," to be held March 4 through May 31, but to Embassy's overall distribution organization.

## Brandeis Honors Levine

BOSTON—Brandeis University has honored Joseph E. Levine, president of Embassy Pictures, for his contributions to the entertainment field.

The citation, presented Levine by the Theatre Arts Department of Brandeis University, singled out the showman's efforts in bringing renewed vigor to both motion pictures and the legitimate theatre.

Levine has entered theatrical production with Peter Ustinov's "Photo Finish," which made its Broadway debut, Feb. 12, at the Brooks Atkinson Theatre.



# ACLU Protests Ohio Censor Ruling; Seeks To Protect Even "Obscenity"

NEW YORK—All expression should be protected by the First and Fourteenth Amendments and should be secure from punishment unless there is a clear and present danger that they will produce a substantive evil, the U. S. Supreme Court was told in a significant obscenity case.

"The right of free speech protected by the First Amendment is so important that no court should merely assume, without proof, that harm will result from its exercise," the American Civil Liberties Union and its affiliates, the Ohio Civil Liberties Union, claimed.

The organizations' views were detailed in a friend of the court brief supporting an appeal by Nico Jacobellis from his conviction for obscenity for possessing and exhibiting the imported film, "The Lovers," in Cleveland Heights, Ohio.

The bulk of the Union's brief was devoted to an appeal that the Supreme Court discard its landmark 1957 decision in *Roth v. United States* that the test obscenity should be whether the "dominant theme, when taken as a whole, to the average person, applying contemporary community standards, appeals to prurient interest." But it also argued that the due process clause of the Fourteenth Amendment was violated in the Jacobellis case because the state was not required to show the defendant had knowledge the film was obscene and because he suffered a double conviction—both for possession and for exhibition—for a single offense.

The Roth formula is vague and unworkable as well as too limiting, the ACLU declared.

"Roth held that obscenity was outside the area of speech and press protected by the First Amendment" because it is "utterly without redeeming social importance," ACLU pointed out in support of its argument. "It also held that, in order to punish for obscenity, there need not be a showing or a consideration of the issues behind the 'clear and present' danger rule. We believe that these holdings open the door to federal and state intrusion into the area of speech and press beyond the point permitted by the First Amendment. . . .

"It is our position that obscenity, as much as any other form of speech or press, is entitled to the protection of the First Amendment. Accordingly, the question in a case involving obscenity, just as in every case involving an attempted restriction upon free speech, is whether the words or pictures are used in such circumstances and are of such a nature as to create a clear and present danger that they will bring about a substantive evil that the state has a right to prevent. There is no evidence in the record that the motion picture involved in this case presents such a clear and present danger. . . . We believe that, under the current state of knowledge, there is grossly insufficient evidence to show that obscenity brings about any substantive evil."

The Roth decision sidestepped the question of possible harm by outlawing obscenity as devoid of "social importance," the brief pointed out. By doing so, it added, the Supreme Court "deviated from its prior standards in First Amendment cases, and as a result the freedom guaranteed by the First Amendment has been seriously weakened."

## Del. Health Board Exec. Favors State Censor Board

WILMINGTON, DEL.—Motion pictures, magazines, and books would be controlled by a State Board of Censors under a proposal advanced by Dr. Anthony F. Vitiello, president of the Wilmington Board of Health, who said he will recommend creation of such a board to the General Assembly.

"It has to be a statewide effort," he said. "A lot of these movies are shown at drive-ins outside the city."

Dr. Vitiello said the proposed censor board should be vested with "police powers and educational responsibilities" as one means of "stemming the tide" of juvenile delinquency, illegitimacy, and venereal disease.

He said that increases in all three of these evils result in part from suggestive material available to youngsters on the magazine racks and in the movies.

The Evening Journal pointed out that distribution of pornographic or obscene literature already is a crime under Delaware law, and that a mere warning from the Attorney General's office or from police authorities usually is enough to get storekeepers to remove the material from their shelves.

The argument that obscenity must be suppressed to preserve public morality must fall in a "free, constantly changing society such as ours," ACLU stated; "in fact the use of materials to advocate a change in 'public morality' should be constitutionally protected in order to prevent a far greater evil—the enforced imposition by society of conformity in thoughts and ideas."

The brief then examined the Roth test phrase by phrase in support of its belief that the test is "vague and unworkable and tends to inhabit the dissemination of expression which is not obscene and clearly within the protective scope of the First and Fourteenth Amendments."

Pointing out that personality, degree of maturity, differences in intelligence and in guilt feelings cause "vast differences in sexual response," the brief asserted:

"The determination of what arouses 'prurient interest' or excites 'lustful thoughts' is a vast guessing game, with the constitutional right of freedom of expression and the suppression of literature and art hanging in the balance."

The test of Roth of "contemporary community standards" violates due process of law by failing to provide an ascertainable standard of guilt; it cannot be defined, and it "exposes the basic constitutional rights guaranteed the individual to the vagaries of public opinion," ACLU contended. Using "the average person" as a guide likewise contains pitfalls, the brief pointed out. The term defies definition and certainly includes "multitudes" who would never be exposed to a film, painting, book, or other material charged with violating obscenity laws.

Turning to other arguments supporting its contention that the Jacobellis conviction

(Continued on page 14)

## Classification For Children May Be In N.Y.'s Future

ALBANY—One of the panel discussions highlighting the 16th annual Legislative Seminar of the State Council of Churches, held at Emmanuel Baptist Church, Albany, was "Getting Good Books and Good Movies." Scheduled participants were Barbara Scott, attorney for the Motion Picture Producers Association; James A. Fitzpatrick, retiring counsel for the Joint Legislative Committee on Offensive and Obscene Material (sponsoring, at the current session, a film classification bill for children attending primary and secondary schools in the state); and Arthur Hornblow, Jr., screen producer.

The MPPA has vigorously opposed the film classification measure at every session of the Legislature, while the Joint Committee, guided by Fitzpatrick, former chairman, and by the present chairman, Assemblyman Luigi R. Marano, Brooklyn, has staunchly advocated it.

The MPPA contends the proposal is "official state classification, and as such, censorship." Marano and Fitzpatrick argue that legislation provides for "advisory" classification only; that "no penalty" is involved.

The Assembly has adopted the bill for three consecutive years after a sharp debate. The Senate has let it "die."

Whether this year's pattern of action will be different probably depends upon the impact of the Regents' recent recommendation to the Legislature that it "review the standards originally established in the law" and determine what changes are "necessary or appropriate, having in mind, in particular, our responsibility for the welfare of the youth of the state."

Assemblyman Marano has pointed out that "the Regents endorsed our bill last year." Reports on Capitol Hill intimated the board might, this year, support a classification system for "unaccompanied children," with "teeth."

It could be along the line suggested in 1962 by a special committee of five men (two priests, two psychologists, and a representative of the motion picture industry), in the Province of Quebec. The committee submitted a report to the Legislature of that province, advocating an "advisory" group for classifications as an adjunct of the Board of Cinema Censors. Also, the elimination of certain licensing fees.

There would be no censorship in Quebec, except for "unaccompanied children."

## DGA Award To Lean

HOLLYWOOD—David Lean won his second Directors Guild of America Award for "outstanding directorial achievement in theatrical films" for "Lawrence of Arabia," a Horizon-Columbia Picture produced by Sam Spiegel. The announcement was made before some 1200 persons who attended the Awards dinner at the Beverly-Hilton Hotel's International Ballroom. George Sidney, DGA chief, presided.

## "Birdie" To Hall For Easter

NEW YORK—"Bye Bye Birdie" will have its world premiere as the Easter holiday attraction at Radio City Music Hall, it is announced by Rube Jackter, Columbia vice-president and general sales manager, and Russell V. Downing, president of the theatre.



## Wm. Morris Represents International Film-Makers

NEW YORK—A growing phase of the global film operations of the William Morris Agency is its representation of international clients in the licensing of distribution rights to completed theatrical features and short subjects. In addition to the domestic market, sales often cover worldwide distribution rights.

In recent months, the agency has represented nine completed features produced in Britain, France, Italy, Germany, Sweden, Israel, and Tahiti, as well as a short subject produced in the United States. Licensing arrangements have already been concluded for five of the films, with negotiations continuing on the others.

The films on which negotiations have been concluded are: "Square of Violence," starring Broderick Crawford. The agency represented producer-director-writer Leonardo Bercovici in concluding distribution contracts with MGM.

"Pagan Hell Cat," made in Tahiti with a native cast. The agency represented Bon-signore Productions in finalizing sales arrangements with Jean Goldwurm's Times Film Corporation.

"Time of the Heathen," sold to British Lion, with the Morris Agency representing Emschwiler Productions.

"Sinaia," an Israeli film coproduced by Co-production Ltd. and Du-Or Films, Ltd., which has been acquired by Jerome Balsam.

"The Gift," a short subject produced and directed by Herbert Danska with Brandon Films acquiring distribution rights.

Films not yet licensed include: "Hamlet," starring Maximilian Schell, produced in Germany and acquired by Dmytryk-Weiler and Fihag Productions; "Adorable Liar," produced by Elefilm in France and starring Marina Vlady; "No Man's Land," produced by Finanziaria Italiana Cinematografica in Italy and starring Carl Schell, Roger Moore, and Scilla Gabel; "La Voglia Matta," produced in Italy by D.D.L. and starring Katherine Spak and Ugo Tognazzi; "Angels, Do They Exist?" produced in Sweden by A. B. Sandrew-Atel J. Eerna of Stockholm and starring Christina Schollin.

## Fox's Reinhardt Retires

NEW YORK—Harry Reinhardt has retired from 20th Century-Fox after 45 years of service with the company. During the last 15 years, Reinhardt has been in charge of newsreels and short subjects for Movietone News.

Prior to joining the company in 1918 as disbursement auditor, he was a sports reporter for the New York World. While at Fox, his responsibilities also included supervision of Terrytoon cartoons and special featurettes for theatrical distribution.

The veteran was tendered a "good luck" luncheon by Robert Conn, executive assistant in charge of domestic sales, and the Fox sales staff.

## AB-PT Sets Dividend

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., announced that the board declared the first quarterly dividend of 25 cents per share on the outstanding common stock of the corporation, payable March 15 to holders of record on Feb. 25.

# Lefko Takes Top MGM Sales Post Following Resignation Of Mochrie



Max E. Youngstein, president, Entertainment Corporation of America, Inc., left, and Sidney M. Markley, president, A.C.E. Films, Inc., right, recently announced that A.C.E. will participate in the financing of "Fail-Safe," E.C.A.'s initial production.

NEW YORK—Morris Lefko, for many years one of the most highly respected sales executives in the motion picture field, has been appointed general sales manager of Metro-Goldwyn-Mayer, Inc., succeeding Robert Mochrie, who has resigned. The announcement was made by Robert H. O'Brien, president of MGM.

Lefko has been with MGM since July, 1960, when he assumed charge of domestic distribution of "Ben-Hur." An experienced film executive, he had been vice-president in charge of sales with the Mike Todd Organization, distributing "Around the World In 80 Days." Previous to that, he handled sales for special releases of "The Ten Commandments" and "War and Peace" for Paramount.

He began his career in motion pictures in Cleveland with the RKO exchange. He became Indianapolis branch manager for RKO in 1941. Three years later, he was made Pittsburgh branch manager, then, in 1948, east central district manager, where he remained until 1956.

As manager of road shows at MGM, he has supervised distribution of "King of Kings" and "Mutiny on the Bounty" following "Ben-Hur." In this connection he has visited personally key cities across the country, extending and enlarging his familiarity with exhibition and sales conditions.

Mochrie joined MGM in April, 1957, and devoted his time for the first year to the launching of "Ben-Hur" road show engagements. He became vice-president and general sales manager in 1960. Previously, he had been general sales manager of RKO Radio Pictures, beginning in 1942, and director and vice-president in charge of domestic distribution for RKO, beginning in February, 1946. In October, 1952, he became vice-president in charge of sales for Samuel Goldwyn Productions.

A graduate of Cornell University, he was associated with Producers Distributing Corp. in Cleveland early in his career and then served as manager in Albany, Pittsburgh, and Philadelphia. Then he was associated with Warner Bros. as manager of the Philadelphia exchange and was assistant sales manager of Warner Bros. from 1934 to 1937. He was southern distribution manager for United Artists from 1937 until 1939 when he joined RKO Radio Pictures as southern district manager.

## Col. Ups Schneider

NEW YORK—Stanley Schneider has been appointed chief executive administrative assistant to Leo Jaffe, executive vice-president of Columbia Pictures.

Schneider joined the Columbia home office in 1955 as a member of the foreign department, serving as assistant to the treasurer, before being promoted to assistant treasurer. He later served as executive assistant to the executive vice-president of Columbia Pictures International. Recently, he was an administrative assistant to Jaffe.

Schneider is a member of the board of directors of Columbia Pictures International as well as a board member and vice-president of Columbia's music publishing subsidiaries.

## Anti-Discrimination Bill Mulled

WILMINGTON, DEL.—Increased power will be sought from the General Assembly in a legislative proposal being prepared by the State Human Relations Commission which met quietly last week with members of the Senate Judiciary Committee to which the new public accommodations bill will probably be referred when it is introduced.

Motion picture exhibitors, restaurants, and others would be affected by the bill making racial discrimination unlawful in establishments which offer goods, services, or facilities to the public in Delaware.

The commission would be allowed to go to the Court of Chancery to obtain enforcement of its orders, and a theatre or other establishment failing to comply would be in contempt of the court.

Penalty provisions of the bill include a fine of up to \$500 or a prison term up to 90 days, or both.

## Marks Joins UA

PARIS—Eric Pleskow, United Artists vice-president in charge of foreign distribution, announced the appointment of Irwin Marks to the position of assistant to Norbert Auerbach, continental manager.

Marks came to United Artists after 15 years in the motion picture industry. He was for 14 years manager of various territories in Latin America for Columbia International Pictures, and spent the last year in the home office of that company as executive assistant to the foreign manager.

Marks succeeds Walter Boxer, who is being transferred to London, England, where he will supervise sales for United Artists Television International, Inc.

## Mrs. Furst To Sell "Cleo"

NEW YORK—Ruth Furst has been named director of group sales for the world premiere engagement of 20th-Fox's "Cleopatra" at New York's Rivoli. The Todd-AO-DeLuxe Color attraction debuts June 12.

Among the many motion picture group sales promotions Mrs. Furst has headed are "Ben-Hur," "The Wonderful World Of The Brothers Grimm," and "King Of Kings."



# TIME TESTED FORMS and SYSTEMS •

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SERVICE  
**No. 1**

## THE SERVICE-KIT —a streamlined system for BUYING, BOOKING and CONTRACT CONTROL



STIFF-BACKED 3-RING BINDERS  
AVAILABLE. See No. 11a & b

- Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

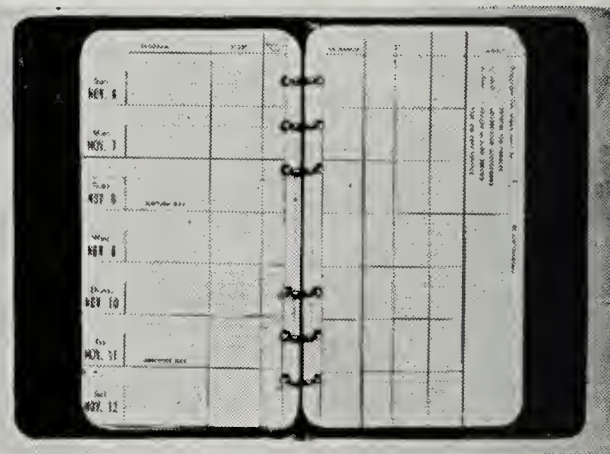
1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

- After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: \$1.30 per set

PLUS  
SERVICE  
**No. 4**

## THE NEW "Pocket-Size" DATE BOOK —latest innovation in the field of small booking records.



- This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

- (a) 5 lines of booking space were gained by taking full advantage of the 3 3/4 x 6 3/4 inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: \$1.00 per yearly set

SOFT-BACKED 6-RING  
LEATHERETTE BINDERS ARE  
AVAILABLE. See No. 11c

PLUS  
SERVICE  
**No. 2**

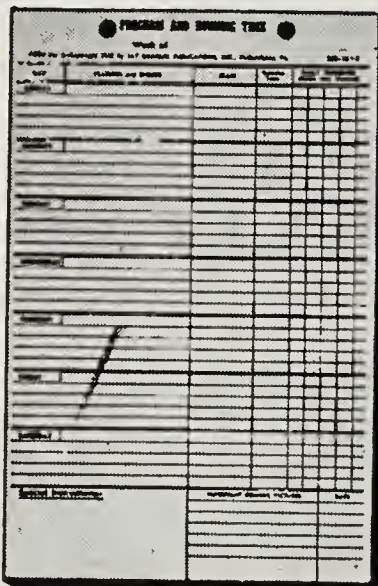
## PROGRAM and RUNNING-TIME Schedules —a basic weekly form to replace the scribbled note or tissue carbon.

- These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

- Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

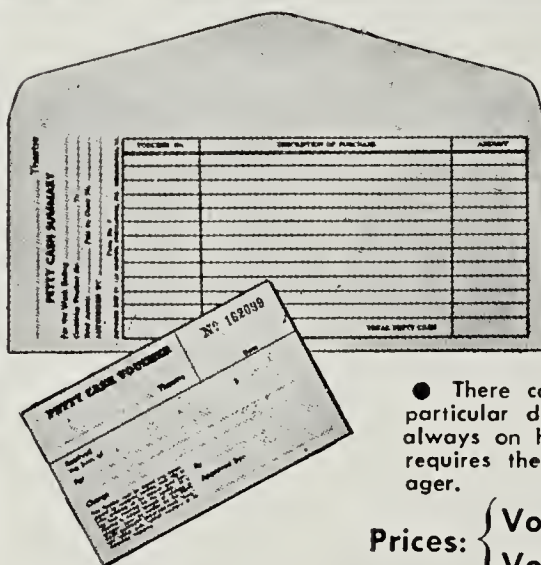
- One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad



PLUS  
SERVICE  
**No. 5**

## Weekly PETTY CASH SYSTEM —designed for simplicity and quick theatre reference.



- These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

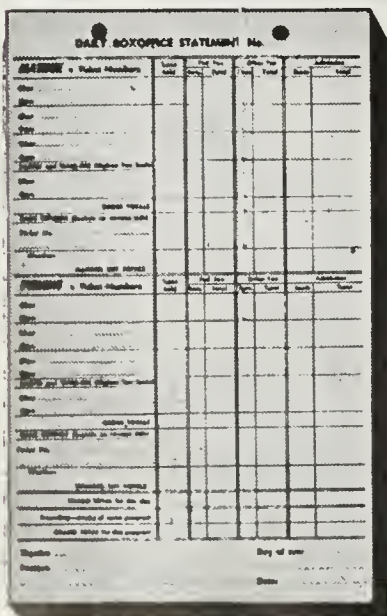
- The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

- There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: { Voucher Pads.....30c each  
Voucher Envelopes—50 for 65c

PLUS  
SERVICE  
**No. 3**

## Daily BOXOFFICE STATEMENTS —all embracing memoranda of the complete cash control system.



- Printed on both sides so that complete factual totals for one day can be kept on one 5 1/2 x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

- Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

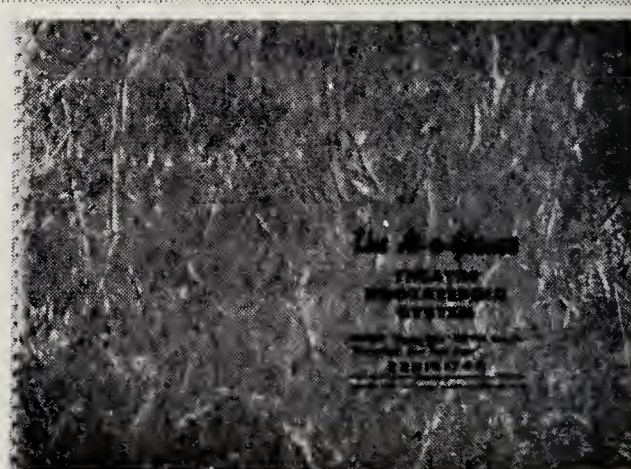
- Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS  
SERVICE  
**No. 6**

## THE "At-a-Glance" BOOKKEEPING BOOK —specially designed by a leading theatre specializing C.P.A. authority.

- This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.



Price: \$1.75 per book (Sufficient for 52 weeks)

DESIGNED ... PRODUCED ... WAREHOUSED ... and DELIVERED ...  
that is frankly restricted to current THEATRE SUBSCRIBERS



# • for EVERY THEATRE OPERATING NEED:

PLUS  
SERVICE  
**No. 7**

## Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.

**THEATRE PAYROLL**  
Name: *Central Square, Va.*  
Week ending: *6/1/55*

Employee	Salary	Overtime	Deductions	Net Pay
<i>ARTHUR J. BROWN</i>	<i>12.00</i>	<i>1.00</i>	<i>1.00</i>	<i>12.00</i>
<i>JOHN J. SMITH</i>	<i>10.00</i>	<i>0.00</i>	<i>0.00</i>	<i>10.00</i>
<i>CHARLES J. ROSS</i>	<i>8.00</i>	<i>0.00</i>	<i>0.00</i>	<i>8.00</i>
<i>WILLIAM J. TAYLOR</i>	<i>6.00</i>	<i>0.00</i>	<i>0.00</i>	<i>6.00</i>
<i>EDWARD J. WHITE</i>	<i>4.00</i>	<i>0.00</i>	<i>0.00</i>	<i>4.00</i>
<i>FRANK J. GREEN</i>	<i>2.00</i>	<i>0.00</i>	<i>0.00</i>	<i>2.00</i>
<i>ALBERT J. HARRIS</i>	<i>1.00</i>	<i>0.00</i>	<i>0.00</i>	<i>1.00</i>
<i>JOHN J. SMITH</i>	<i>10.00</i>	<i>0.00</i>	<i>0.00</i>	<i>10.00</i>
<i>CHARLES J. ROSS</i>	<i>8.00</i>	<i>0.00</i>	<i>0.00</i>	<i>8.00</i>
<i>WILLIAM J. TAYLOR</i>	<i>6.00</i>	<i>0.00</i>	<i>0.00</i>	<i>6.00</i>
<i>EDWARD J. WHITE</i>	<i>4.00</i>	<i>0.00</i>	<i>0.00</i>	<i>4.00</i>
<i>FRANK J. GREEN</i>	<i>2.00</i>	<i>0.00</i>	<i>0.00</i>	<i>2.00</i>
<i>ALBERT J. HARRIS</i>	<i>1.00</i>	<i>0.00</i>	<i>0.00</i>	<i>1.00</i>

Price: 52 sheets (1 year) for \$1.30

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

● Designed to be filed in the ordinary letterhead size cabinet (8 1/2 x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS  
SERVICE  
**No. 9A**

## Monthly Drive-In BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.

**Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET**

Week	Day	Weather	Temperature	School Attendance	Opposition	Admissions by Car	Admissions by Patron	Confection Sales by Car	Confection Sales by Patron
1	Jan 1								
1	Jan 2								
1	Jan 3								
1	Jan 4								
1	Jan 5								
1	Jan 6								
1	Jan 7								
1	Jan 8								
1	Jan 9								
1	Jan 10								
1	Jan 11								
1	Jan 12								
1	Jan 13								
1	Jan 14								
1	Jan 15								
1	Jan 16								
1	Jan 17								
1	Jan 18								
1	Jan 19								
1	Jan 20								
1	Jan 21								
1	Jan 22								
1	Jan 23								
1	Jan 24								
1	Jan 25								
1	Jan 26								
1	Jan 27								
1	Jan 28								
1	Jan 29								
1	Jan 30								
1	Jan 31								

● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS  
SERVICE  
**No. 8**

## SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each

## A practical SERVICE MANUAL for the Theatre Staff

6th Printing (Revised)

PLUS  
SERVICE  
**No. 10**

## Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.

**ANNUAL EMPLOYEE EARNINGS RECORD**

Employee	January	February	March	April	May	June	July	August	September	October	November	December	Total
1													
2													
3													
4													
5													
6													
7													
8													
9													
10													
11													
12													
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99													
100													

and government report; and current cards, arranged alphabetically constitute the only working set.

● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS  
SERVICE  
**No. 9**

## Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.

**DRIVE-IN THEATRE DAILY BOXOFFICE STATEMENT**

CARS • Total Entering on This Day: *100*

ADMISSIONS • Ticket Numbers: *100*

ADULTS: *100*

CHILDREN UNDER 12: *100*

PASSES AND COMPLIMENTARY: *100*

GROSS TOTALS: *100*

CASH REFUNDS: *100*

NET TOTALS FOR DAY: *100*

ANALYSIS OF ADMISSIONS:

1. Average Number of ADULT ADMISSIONS per CAR: *100*

2. Average Number of CHILDREN UNDER 12 per CAR: *100*

3. Average Number of PASSES AND COMPLIMENTARY per CAR: *100*

CONFECTIONS • Total Gross Volume for This Day: *100*

ANALYSIS OF CONFECTION SALES:

1. Average Sales Volume per ADULT ADMISSION: *100*

2. Average Sales Volume per CHILDREN UNDER 12 ADMISSION: *100*

3. Average Sales Volume per PASSES AND COMPLIMENTARY ADMISSION: *100*

ATTRACTION • Feature, etc.: *100*

ANALYSIS OF ATTRACTION COST:

1. Average Cost of Attraction per CAR: *100*

2. Average Cost of Attraction per ADULT ADMISSION: *100*

3. Average Cost of Attraction per CHILDREN UNDER 12 ADMISSION: *100*

4. Average Cost of Attraction per PASSES AND COMPLIMENTARY ADMISSION: *100*

5. Average Cost of Attraction per CAR: *100*

6. Average Cost of Attraction per ADULT ADMISSION: *100*

7. Average Cost of Attraction per CHILDREN UNDER 12 ADMISSION: *100*

8. Average Cost of Attraction per PASSES AND COMPLIMENTARY ADMISSION: *100*

9. Average Cost of Attraction per CAR: *100*

10. Average Cost of Attraction per ADULT ADMISSION: *100*

11. Average Cost of Attraction per CHILDREN UNDER 12 ADMISSION: *100*

12. Average Cost of Attraction per PASSES AND COMPLIMENTARY ADMISSION: *100*

13. Average Cost of Attraction per CAR: *100*

14. Average Cost of Attraction per ADULT ADMISSION: *100*



# Show-A-Rama VI Expects 800 Exhibs; Jack Lemmon Named "Star Of Year"

KANSAS CITY, MO.—Registrations from exhibitors in 31 states have come in for the United Theatre Owners of the Heart of America annual showmanship session, Show-A-Rama VI, which will open at the Continental Hotel on March 5 for a three-day session with an expected attendance of around 800 or 900 persons.

The equipment show, which will be the largest display of motion picture equipment ever mounted here, with associated suppliers included, is on the verge of a complete sell-out for the space available.

Forty-one personalities and showmen have been committed to one of the largest agendas ever arranged for the exploration of motion pictures, equipment, theatre operations, and the future of the industry.

The Show-A-Rama presentations will commence with a luncheon which will be hosted by the United Theatre Owners, the Durwood Theatre Circuit, the Fox Theatre Circuit, the Dickinson Theatre Circuit, and the Commonwealth Theatre Circuit. Eugene V. Klein, president, National General, will "keynote" the luncheon.

Victor J. Rosen, national director of group sales, Cinerama, Inc., will appear with facts and figures covering the subject in detail. Other scheduled speakers are Ben Dugas, Pepsi-Cola executive staff in New York; Nathan E. Jacobs, publisher, Movie Guide Magazine; and Richard H. O'Rear, president, Commonwealth Theatres, who will divulge a special plan for Great Plains exhibitors whereby campaigns on specific pictures may be made more suitable for the midwest area, and the material for such will be made available to all exhibitors. A highlight of the annual show will be the "Small Town Theatre Clinic" which will be conducted by Paul Ricketts, exhibitor in Ness City, Kans. Samuel D. Berns, Hollywood, will also speak. He has developed the "Hollywood Spotlight," an industry newsreel report on pictures in production and potential new stars, which has resulted in an enthusiastic response from exhibitors and distributors alike. The short subject is now being released through American-International.

Jack Lemmon has been named as "Star of the Year" for the United Theatre Owners for their annual award to be presented at the Show-A-Rama. The stars of the year will be honored at a buffet dinner-dance at the Muehlebach Hotel with the awards presented at a luncheon which concludes the final session at the Hotel Continental.

Beverly Miller and L. J. Kimbriel, principal co-workers on a special convention committee in charge of the trade show, announced that commitments have been received for a record 60 booths for the convention. A highlight of the trade show will be an award to a registered convention guest of an all-expense-paid 15-day vacation in Mexico for two through the courtesy of Movie Guide magazine, Chicago.

Sandra Dee receives the actress "Star of the Year" award and the title "America's Newest Sweetheart" for her performances in "The Reluctant Debutante," "Gidget," "A Summer Place," "If A Man Answers," and her new picture, "Tammy and the Doctor."

Peter Fonda will be recognized as "a promising, young star" and be given special en-



Eva Six, Hungarian actress who makes her debut in American International's "Operation Bikini," shows one of the Golden Globes she will award for the Hollywood Foreign Press Association to the outstanding films of 1962 chosen by the organization's members at the group's annual awards dinner in April.

## Japan Ups Telefilm Imports

NEW YORK—Although official confirmation is not yet obtainable, the Tokyo office of the Motion Picture Export Association reports that there will be very important improvements in trading conditions for U. S. telefilm exporters to Japan during the 1963-64 fiscal year beginning April 1.

Irving Maas, MPEAA vice-president in Tokyo, reports that at his latest meeting at the Japanese Finance Ministry, he was told that final consideration of the Association's representations for free trade in telefilm would be given by the Japanese Government shortly. There is, therefore, a good possibility of early elimination of restrictions on tv remittances.

Even if this final step should be postponed to 1964-65, however, and the dollar limitation on sales retained for another year, Maas has been assured that the present import budget of \$3,300,000 will be greatly increased for the fiscal year beginning April 1, 1963.

## Would Ban City Wage Laws

ALBANY — Assemblyman Crawford, R., Oswego, has introduced a bill into the Assembly which would deny municipalities in New York State the right to enact minimum wage laws.

If enacted, it would end efforts on the part of the city of New York to have its own minimum wage legislation.

dorsement.

Other announced speakers will be Harry Greene, advertising head, Welworth Theatres, Minneapolis; Larry Day, Central States Theatre Circuit, Des Moines; Bruce Young, Commonwealth Circuit; Watson Davis, ad head, Lightman Circuit, Memphis; Russ Berry, Cheyenne, Wyoming; Dan Meyers, ad head, Dickinson Theatres, Kansas City; Paul Lyday, National General Corporation, Los Angeles; "Doug" Lightner, general manager, Commonwealth Amusement Corporation, Kansas City; George Hunter, city manager, National General, Springfield, Mo.; Eddie Forester, Frontier Theatres, Dallas; Gerald Karski, San Francisco; Al Donahue, Great Falls, Mont.; Ev Seibel, Minnesota Amusement Company, Minneapolis; and M. B. Smith, Commonwealth.

## "West Side" UA's Biggest In Metropolitan "First Wave"

NEW YORK—"West Side Story" smashed boxoffice records by the dozen in the first five days of its popular-priced engagement as it grossed a spectacular \$560,113 at 35 theatres in the New York-northern New Jersey area, it was announced by James R. Velde, United Artists vice-president. The film which won 10 Academy Awards among numerous other citations world-wide, just completed a record-breaking 68-week reserved-seat engagement at the Rivoli on Broadway. "It seems headed for a gross in excess of \$750,000 for the initial week of its 'first wave' extended run in the metropolitan area," Velde said.

The UA sales executive stated that "West Side Story" has become United Artists' new all-time boxoffice champion in greater New York and exceeds the record of every picture ever to play in the area. The Mirisch-Seven Arts film, on a continuous performance policy, has surpassed by far the grosses rolled up in a comparable period by "Around the World in 80 Days," UA's previous pace-setter.

"This is the greatest illustration in recent years of the public's immense desire to see outstanding motion pictures in theatres," Velde said, pointing out that through an all-out merchandising campaign, word of the multi-theatre engagement reached the public despite a newspaper strike affecting a large number of the theatres involved.

## Levine Sells D-I Interest

BOSTON — Barney Yanofsky announced here that he has purchased the interest in the Round Hill Drive-In, Springfield, Mass., previously held by Joseph E. Levine, president of Embassy Pictures.

Complete ownership of the drive-in is now held by Yanofsky. The exhibitor also operates the Sundown Drive-In, Westfield, Mass.

Levine, commenting on the Round Hill Drive-In transaction, said that his long-term association with Yanofsky would be continued on other projects.

## Para. Promotes Perley

NEW YORK—Jack Perley has been appointed to the newly created position of manager of the home office playdate department of Paramount Film Distributing Corporation, it is announced by Charles Boasberg, president of the company.

Associated with Paramount for more than 30 years, Perley has held a number of key sales posts, most recently as assistant to the western sales manager.

## Moger Joins AIP

BOSTON—Arthur Moger has been appointed exploitation and publicity field representative for American International Pictures in the New England territory, it was announced by Milton I. Moritz, AIP director of advertising and publicity.

Moger previously was with Warner Brothers for over 15 years.

## BV Names Bornstein

NEW YORK—Irving H. Ludwig, president of Buena Vista Distribution Company, announced the appointment of Allen Bornstein as New York booker. Previous to this, Bornstein was with 20th-Fox for six years, also in the booking department.



# Academy Nominates Shorts For Oscar Consideration

HOLLYWOOD—Nominations for the Short Subjects Awards of the Academy of Motion Picture Arts and Sciences were announced by Wendell Corey, Academy president.

A special Short Subjects Awards Nominating Committee, headed by Hal Elias, viewed cartoon and live action entries and, by secret ballot, selected:

**CARTOON SUBJECTS:** "The Hole," Story-board Inc., Brandon Films Inc., John and Faith Hubley, producers; "Icarus Montgolfier Wright," Format Films, United Artists, Jules Engel, producer; "Now Hear This," Warner Bros.; "Self Defense—For Cowards," Rembrandt Films, Film Representations, Inc., William L. Snyder, producer; "Symposium On Popular Songs," Walt Disney Productions, Buena Vista Distribution Co., Inc., Walt Disney, producer.

**LIVE ACTION SUBJECTS:** "Big City Blues," Mayfair Pictures Company, Martina and Charles Huguenot van der Linden, producers; "The Cadillac," United Producers Releasing Organization, Robert Clouse, producer; "Heureux Anniversaire" (Happy Anniversary), CAPAC Productions, Atlantic Pictures Corporation, Pierre Etaix and J. C. Carriere, producers; "One Plus One," Group II Film Productions, Lester A. Schoenfeld Films, Hayward Anderson, producer; "Pan," Mayfair Pictures Company, Herman van der Horst, producer.

The Short Subjects Awards Nominating Committee is composed of all active members of the Academy's Short Subjects Branch, plus three members chosen by lot from each of the following Academy branches—Actors, Art Directors, Cinematographers, Directors, Film Editors, Music, Producers, Sound, and Writers.

## Talent Hunt On Campus

BEVERLY HILLS, CALIF.—New faces and new talent from the dramatic departments of the universities and colleges of America are a proven fact. This was announced by George Borden and Sam Nathanson, Parallel, Inc., who have acquired the rights for world wide distribution of "None But The Brave," produced in color with a cast and director, as well as the story and music, by students of the dramatic department at the University of Texas.

Earl Podolnick and Wroe Owens, Trans-Texas Theatres, financed the picture and were in Hollywood to complete the deal with Parallel.



Producer Martin Poll, second from right, looks over photos from "Love Is A Ball" with United Artists sales executives at a New York press conference. Seen, from left, are Carl Olson, assistant to the UA vice-president; D. J. Edele, New York Metropolitan manager; Poll; and Gene Tunick, eastern and Canadian UA division manager.

# The NEW YORK Scene

By Mel Konecoff

MARTIN H. POLL is a producer who believes that once a picture is completed, it must also be sold, even if it means pushing back other pictures on his schedule. This is the case as regards his most recent film, "Love Is A Ball," which is to have its sendoff in the money city of Las Vegas, mecca of fortune hunters.

He and United Artists executives have scheduled a premiere there March 1-3, which promises to set the country on its ear. In the words of UA's dynamic director of advertising and publicity, Gabe Sumner, "it will be a ball." Helping Sumner to make it so will be Maurice Segal, UA's west coast advertising and publicity representative; Al Fisher, exploitation manager, and his fine staff of fieldmen, who are always on the ball when it comes to affairs of this type; and Mike Hutner, publicity manager. The fieldmen, incidentally, were in for home office meetings and were present at the press conference which heralded the event. The entire operation comes under the supervision of vice-president Fred Goldberg.

The Steve Allen TV Show will cover the affair, which will mark the start of a several month campaign. Everybody is cooperating fully with stars Glenn Ford, Hope Lange, Ricardo Montalban, and Telly Savalas scheduled to show, as are director David Swift and even the non-participating stars and technicians. The campaign in other areas will be tailored to the individual area and also related to the junket, according to Sumner. Other guests include 150 entertainment personalities and press representatives from New York, Los Angeles, Chicago, and points in-between.

The picture was made abroad in and around the French Riviera because the millionaire aura was necessary, and rebuilt sets couldn't duplicate the lushness and opulence of Monte Carlo etc. The easiest and best place to make films, said Poll, is in Hollywood, but if a story has elements that defy duplication, then a producer must go where the elements are.

After spending the next three or four months in the selling of the release (he's going to Miami to help six theatres there open it March 6), aided by tv spots, radio, etc., gearing their appeal to fun, Poll will turn his attention to "Love And Taxes," a comedy to be written and directed by Abe Burrows, to be followed by comedy, "Abby and the Girls," and by adventure thriller, "A Twist of Sand." Poll has a four picture deal with UA aside from "Love Is A Ball."

Poll and the others concluded with the thought—these days it's not fair to a film to let people wander into a theatre by happenstance; you have to do everything possible to help them want to come into the theatre.

**SEÑOR PINK AND THE CASTILIAN:** Since "The Castilian" is a story of early Spain, producer-exhibitor Sidney Pink believed that the story should be filmed there with as much authenticity as possible. Besides, he was able to work up a co-production deal with Spanish film makers. Aside from this, there are villages and entire areas in Spain which have remained unchanged since the Middle Ages, and consequently, they provide the most authentic and realistic settings for a current motion picture about that time and place. One area had people who never saw a movie and who knew from nothing about radio or tv. They have no toilets, cook over open fires, and get their water from puddles in the streets.

Pink plans on making his next two in Spain, with two more to be made in the U.S. He did note that the financing of films was much easier overseas. "The Castilian" cost \$1,600,000 and is the first in Panacolor, which is a process whereby color is printed over black and white prints with considerable saving of money, he opined. The other four will also be in Panacolor.

As an exhibitor with three theatres, he claims too many theatremen are leaving the selling of pictures to distributors. All segments of the business are faced with the same problem—to stay alive. Therefore, the problems of each should be considered by the other. He saw no reason why exhibitors shouldn't be successful if they pay attention to their operations and spend less time complaining.

One of the sicknesses of the business, he claimed, is a lack of good product, and another is a lack of outlets for developing new talent. Exhibitors are crying, he opined, because they can't all get pictures like "Ben-Hur" or "What Ever Happened to Baby Jane." He, for one, would like to go back to block booking because the industry was healthy then.

Dick Lederer, Warners advertising and publicity director, reported that "The Castilian" will be released by Warners for Decoration Day engagements in the U.S. and Canada. It stars Cesar Romero, Frankie Avalon, Broderick Crawford, Alida Valli, etc.

**GRATITUDE NOTE:** Morey (Razz) Goldstein, president and general sales manager, Warner Bros. Pictures Distributing Corp., held his first press conference since assuming the post to report not only that the company will probably release about 20 features in 1963, but also to express his sincere gratitude to exhibitors everywhere, and Warners employees for making the recent sales drive in his honor the huge success that it became. He also wanted to establish that the so-called lean periods are changing and that pictures can be released in these with every assurance that they will do business if they are good. He referred particularly to the past pre-Christmas period when "Gypsy" was released to very fine returns.

The final week of the sales drive wound up with billings of \$1,400,000, with about 90 per cent of the theatres in the U.S. and Canada putting a Warner subject on their screens. He took little credit, preferring to compare a sales manager to a baseball team manager—you can only be as successful as the product allows. One of the contributors to the success was "What Ever Happened to Baby Jane," which brought in \$250,000 in its 17th week of release. He set a target of four millions in domestic film rentals on this after the initial dates, and it looks as though it might even exceed this. RKO and other theatres

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# LONDON Observations

By Jock MacGregor

STEPS MUST BE TAKEN immediately to stop the industry being split in two. Relations between the hard practical commercial man with solid experience and the idealistic dreamers, who are apt to film to please themselves rather than the public and have little knowledge of trade practice, have never been more strained. Ironically, those producers who scorn publicity to presell their pictures most are no slouches when it comes to putting over their one-sided views to those writers who are always ready to knock the commercial cinema in opinion forming papers. They have scored several recent successes.

These producers are constantly battling the circuits for not booking their pictures without recognising that their real enemy is the public who will not pay to see them. Some even seek legislation, presumably hoping that they will be able to bulldoze a bureaucrat booker when they fail miserably with men of experience like Rank's George Pinches and ABC's Bob Barton. Of course, these two have booked programs which have shown poor returns, but they have not missed a picture which has gone on to prove that it should have had a circuit release. With product shortage, nothing that can make money is passed up. Currently, indeed, two reissues are playing the Rank circuit.

The Federation of British Film Makers, who broke away from the British Film Producers Association, added a stinging memorandum to their reply to the Cinematograph Films Council's confidential questionnaire on trade practice. Justly worried by the British market having contracted into two main exhibiting channels, their members' aim is virtually divorcement. Presumably, they have not learned from American experience, and overlook that not only are the circuits indirectly the big backers of production, but also that without their potential, other financial sources would dry up. They even envisage a public body to take over theatres compulsorily should a monopolist abuse his power.

They would like each picture to be booked to each theatre individually, and for no one person to book more than 25 geographically placed theatres. This would necessitate even independent circuits having more than one booker. Other than increasing the cost of exhibition, it is hard to see what would be achieved. With limited product, the individual bookers would continue as they are doing and play the pictures which the public wants. The independents are free to book what is available to them, and wherever possible follow the circuits' choice—and how they scream when they can't—as it has the best potential. When they waiver, it is generally to pick up an exploitation subject like "Blood of the Warriors" or "Naked as Nature Intended" and not an egghead's hayride.

While public taste has moved forward, producers should nevertheless get on with the job of providing pictures which patrons want instead of blaming the circuits for everything. It is obvious many people have had their fill of the kitchen sink and dreary artists, but when a letter from the Cinema Exhibitors Association came before the BFFA February meeting on the glut of "X-Adults Only" films, it apparently received little sympathy. It was decreed that nothing should be done to discourage the production of films with genuine adult themes, and that accordingly, no easy reply was possible. More than 20 major English speaking "X" programs now await dates while picturegoers are defying the worst winter in memory to queue for such family entertainment as "Summer Holiday," "On The Beat," and "Castaways." "Holiday" has been retained in many theatres where holdovers are either exceptional or unprecedented.

The real test for the kitchen sink comes with "This Sporting Life," a powerful drama which shocks rather than stirs the emotions and fascinates like a snake without making one feel for the characters. I never read the story of a film or a director's intentions before reviewing a film as I feel I should experience the same impact as the average moviegoer. Now, having read them, I find the director had several things in mind which did not register with me. It is an important picture but is apt to confuse with its own cleverness. Richard Harris dominates as the brutish footballer and gives such an impersonation of Marlon Brando that on several occasions I thought I was watching him. It is easy to see now how Dickie spent his time between shots while working on "Mutiny on the Bounty" in Tahiti.

LOREN LENG of the Shore Theatre, Grand Marais, Minn., has been visiting London with his wife. . . . Prince Philip will attend the world premiere of Sam Bronston's "55 Days at Peking" at the Dominion on May 6. . . . "Lawrence of Arabia" took more than \$300,000 in eight weeks at the Leicester Square Odeon. . . . The new ABC Blackpool on the site of the old Hippodrome will open May 31 with a live show. Seating 2000 and costing \$1,000,000 to build, provision has been made for Todd-AO and Cinerama presentation. . . . Lord Archibald has been appointed to the Cinematograph Films Council following the resignation of Sir Michael Balcon. . . . Films of Scotland's "Weave Me a Rainbow" won the cup for the best color short addressed to the general public at the Salerno Film Festival. . . . Ad designers can relax—Jim Carreras has retitled "Here's the Knife, Dear—Use It!" simply "Nightmare."

## The New York Scene (continued from page 13)

are bringing it back for a week on March 6, figuring many people might have missed it when it first played.

With regard to reissues, which are included in the 20 picture figure, these will be released when the time is propitious. When Warners does it, they want to do it properly, he declared, with new prints, new trailers, and a new campaign. On the reissue list are "Giant," which earned \$14,000,000 in 1956, which goes March 20, and "Auntie Mame" and "A Summer Place," which will be packaged for May payoff.

By the way, he thinks the trade press is the greatest.

## ACLU

(Continued from page 8)

should be reversed, the American and Ohio Civil Liberties Unions' brief observed that the state should prove more than that a defendant in an obscenity case was acquainted with the contents of challenged material. Knowledge that compels a judgment the material is obscene should be required, it held, adding that standards for so judging would be difficult to delineate but that federal and state courts need guidance in determining them.

Jacobellis was fined \$500 for possessing the film "The Lovers" and \$2,000 for showing it. ACLU argued that in the context of the law under which he was tried the offenses were not distinct but "inseparably intertwined." It cited three earlier test cases to support the point that "the indictment, the bill of particulars, the evidence introduced, and the common sense of the matter all underscore the conclusion that what is presented here is a course of action, a single transaction, composed, no doubt, of separately identifiable elements, but nevertheless indivisible when serving, as here, as the basis for multiple convictions."

Attorneys representing the American and the Ohio Civil Liberties Unions who prepared the brief are Bernard A. Berkmand and Jack G. Day of Cleveland and Melvin L. Wulf of New York, legal director of the ACLU, associated with Herbert B. Levine and Fred D. Shapiro of Cleveland.

## Apfel Embassy Ad Director

NEW YORK—Ed Apfel has been appointed director of advertising for Embassy Pictures, effective March 1, it was announced by Robert R. Weston, vice president for world advertising, publicity, and exploitation.

In his new post, Apfel will supervise the creation and implementation of advertising campaigns on all forthcoming Embassy Pictures releases including "Landru," "The Threepenny Opera," "Zulu," "The Carpetbaggers," "Nevada Smith," "Where Love Has Gone," and "Young Girls of Good Families."

Apfel has been director of advertising and creative services for MGM and Verve Records since June, 1962. Prior to that, he was in the motion picture advertising department of Metro-Goldwyn-Mayer.



To promote "The Fast Lady" Rank Film Distributors publicists recently staged a motor rally with the Royal Automobile Club and Regent Oils at the Pinewood Studios, England; and MOTION PICTURE EXHIBITOR'S Jock MacGregor and his navigator Caron Gardner participated.



## ALBANY

Louis Nizer, famed industry attorney and author of "My Life In Court," spoke on "Reflections Of A Trial Lawyer" at the Albany Law School. . . . 20th-Fox's "The Longest Day" had its premiere at the Hellman sponsored by St. Agnes School Society of Graduates and Mothers League Scholarship Fund. Irina Demich, French actress who appears in the film, appeared at the premiere. A plaque containing the names of area men who participated in the D-Day invasion has been hung in the theatre for the duration of the film's engagement. Harry Weiss, 20th-Fox exploiteer, was in working with manager David Weinstein on promotions. . . . The Avon, Canastota, which Alex Pedro had been operating on lease, is dark. . . . J. Myer Schine, board chairman, Schine Enterprises and a founder of the circuit, was in and attended a farewell reception tendered Stanley E. Cox, who is retiring as general manager of the Ten Eyck Hotel to become manager of the Park Sheraton in New York City. Through a subsidiary, Schine Ten Eyck Corporation, the Schine organization has taken a 21-year lease on the hotel in which Variety Club Tent Nine occupies clubrooms. . . . The Barkerettes, women's auxiliary of Variety Club, will install new officers in March. They were to play host at a Feb. 24 Champagne Open House opening "Variety Week."

## ATLANTA

Debs Hale, office manager, Jefferson Amusement Company, Dallas, Texas, is the new buyer for Georgia Theatres here. . . . The Star, which occupies the former site of the Famous, Orlando, Fla., has been completely remodeled and repainted. . . . Stella Poulnut, Columbia cashier, resigned after more than 20 years on Film Row. . . . Mrs. Anne E. Lewis, "Woman of the Year in Business," publisher and editor of Georgia Magazine, was guest speaker at the Valentine luncheon-meeting of the Ladies' Committee of Tent 21 Variety Club at the Atlantan Hotel in observance of International Variety Week. . . . The Tom Jones Booking Agency is now representing Luther Smith, owner, Tooga Theatre and Penn Drive-In, Summerville, Ga. . . . R. J. (Hap) Barnes, Knoxville drive-in operator who has offices here, has assumed the buying and booking for the Star-Vue Drive-In, Cleveland, Tenn.

## BOSTON

Art Moger, former publicity head of Warner Bros. here, has been appointed advertising publicity director for the New England area for American International Pictures. Harvey Appell, New England branch manager of AIP, appointed Moger to the post coincident with the opening of the new AIP offices on film row at 46 Church St. Moger recently has been a motion picture producers' representative. His offices will be located in the new AIP offices. . . . A new film company under the name of Jachar Productions has been formed and will go shortly into the production of 5- and 10-minute children's films featuring puppets. The firm is headed by Joey Russell who has been on television for seven years with a clown kiddie show. Other key spots in the organization will be filled by Wally Marks, writer, currently with the Carnegie Children's Theatre, Pittsburgh; Nan Wilson, actress, who will do the main voices of puppets; Joan Russell, wardrobe; 12 year old Carl Russell, ventriloquist, and George Schlosser, department store advertising and display creator who will handle sets, and creation of puppets. . . . The

French village to be filmed in Otto Preminger's "The Cardinal" has been completed in a granite quarry in Quincy, Mass., and the crew is shooting at the site. Bill Barnes, casting director, is quartered at the Hotel Kenmore in Boston, and has auditioned hundreds for extra roles in the production which Preminger is shooting in Boston, Brookline, Lynn, and Quincy.

## BUFFALO

Buffalo's expanding art theatre front has added a new member with the announcement that the North Park, for many years a Shea community house and one of the first neighborhood deluxe theatres on Hertel avenue, has joined a corps that already includes the Cinema, Amherst, and Circle-Art. The North Park now is the flagship of the Leci Theatre Corporation. "We had several reasons for going into a first run art policy," explained Louis M. Levitch, Leci president and general manager. "First of all, it was a matter of availability. With the shortage of Hollywood product, we had to consider just what to do. And right now there are so many imports coming into this country that distributors can not find enough theatres to handle them. We realize this puts us into direct competition with other first-run Buffalo theatres, but this market is so big all of us will never be able to book all the available films. We also had to consider another problem that was facing us. We have been in a situation at the North Park where we had to bid on just about everything to get pictures, and we were being forced into a third run operation, following both downtown and other neighborhood houses. Taking the art films gets us out of that category. And finally it was a matter of what our particular patrons wanted." . . . Ralph Buring, for several years field representative in the Buffalo and Pittsburgh exchange area for 20th-Fox, has been transferred to the Atlanta exchange of the same company and has already moved to that southern city with his family. Buring was married recently. He was in Buffalo setting up an advance campaign on "The Lion" with AB-PT district manager Arthur Krolick, and this was his last job in Buffalo before going south. . . . Shea's Teck had to install a lot of special equipment for the presentation of "Mutiny on the Bounty," now current at that Loew-Shea downtown first-run. Manager Bill Laney had to install a 70mm screen that was placed in front of the Cinerama screen which was used for "The Wonderful World of the Brothers Grimm." The Teck is now one of the theatres in the country equipped for standard, 70mm, or Cinerama projection. City manager Frank Arena and Teck manager Bill Laney put on a special invitational preview of "Mutiny" the night before the regular premiere. A distinguished audience of city officials, representatives of the press, radio, and tv, and a number of prominent citizens attended. . . . Tacking up an advance sale of some \$90,000, "My Fair Lady" had a very successful engagement in the Century, where it opened Feb. 4 for eight performances. The engagement clinches manager Charles Funk's argument that Buffalo is a top-ranking market for the best Broadway can send forth. He is expected to present several other stage attractions during the year in between some big screen bookings. For instance, "The Longest Day," opens a run in the Century starting Feb. 11 on a reserved seat policy with prices ranging from \$1.25 to \$2.50. . . . The visit to Buffalo of Laurel Goodwin to do some tub-thumping for Paramount's "Papa's Delicate Condition," in which she has a starring role,

was a huge success from a promotion angle. Laurel was interviewed by press, radio, and tv, with much art and copy showing up in the News and Courier-Express. The Jackie Gleason opus will be shown soon at the Paramount. . . . Frank Arena, city manager, Loew-Shea houses in Buffalo, had an excellent tie-up with the Super Duper stores when the top of a double truck in the local sheets carried a big display on Super Duper's "Forty Pounds of Trouble" contest, the first prize in which was a vacation for two in Hollywood, with United Airlines tied in. Some 40 Super Duper stores in the area took part in the contest with 720 tickets to Shea's Buffalo being offered. . . . When manager Ed Miller put on "Son of Flubber" at the Paramount, he laid down a barrage of publicity and exploitation that brought a big opening for the picture. Tie-ups were made with the Empire State News Company on the Pocket Book edition and Comic Book, with that company's many trucks carrying posters on the two publications as well as the picture title and theatre name and date. There was a pictorial preview in the big Sunday edition of the Courier-Express two weeks in advance of the opening. There was a coloring contest in the widely-circulated Union & Echo, Catholic weekly. Color standees tying in the book were placed in all book stores in the area. There was a big advance lobby display a month in advance. Miniature footballs, carrying the title of the picture, were delivered to press, radio, and tv personalities. Stories were used in 25 community and out of town publications, and there was much art and publicity in the big local newspapers in advance. . . . The Strand, Niagara Falls, Hayman house with a usual film policy, presented the stage show, "I Can Get It For You Wholesale," for two evening performances recently and filled the house at each show.

## CHARLOTTE

North Carolina church women were urged to let leaders of the motion picture industry know what they like or don't like about the films they are turning out, and to do the same thing with the television, radio, and magazine industries. Miss Ella Harlee, Washington, D. C., president of the Education and Religious Television Association, told the annual meeting of United Church Women, a department of the North Carolina Council of Churches, that "unless something is done to curb what they are doing or are about to do," there can be no quality. She said she doesn't advocate "censorship," but rather "leadership." . . . Motion picture actors and actresses who either were born or have lived in North Carolina have been invited to participate in a show being billed as a "recognition ceremony" during the annual North Carolina International Trade Fair here April 27-May 7. Harold Love, director of the fair, said that Governor Terry Sanford has personally asked 13 celebrities to take part in a two-hour show Sunday afternoon, April 28. Those invited include actress Ava Gardner of Smithfield, who now lives in Spain; actor Sidney Blackmer of Salisbury, who lives in Salisbury and New York; singer-actress Kathryn Grayson of Winston-Salem, who lives in Santa Monica, Calif.; actor Randolph Scott of Charlotte, who lives in Beverly Hills, Calif.; actor Andy Griffith, of Mount Airy, who lives in Los Angeles; John Scott Trotter of Charlotte, band leader and arranger, who lives in Los Angeles; retired band leader and actor Kay Kyser, of Rocky Mount, who lives in Chapel Hill, N. C.; singer Betty Johnson of



Mecklenburg County, who lives in New York; singer Anne Jeffreys of Goldsboro, who lives in Los Angeles; poet-historian Carl Sandburg of Flat Rock, N.C.; band leader and vocalist Skinnay Ennis, of Salisbury, who lives in Beverly Hills, Calif.; Edward R. Murrow of Greensboro, director of the United States Information Agency; and television commentator David Brinkley of Wilmington, who lives in Washington.

## CHICAGO

David B. Wallerstein, president of Balaban and Katz, was elected a director of Opelika Manufacturing Corp. at the annual stockholders meeting. Wallerstein is also a director of American Broadcasting-Paramount Theatres, Inc. . . . Douglas Helgeson, director of Martin Theatres Cinerama, is attending Cinerama conferences in Seattle. . . . Better Films Council held their first meeting of the year at the American Baptist Service Building. Mrs. William D. Meister, president of the council, reviewed current films. . . . Smith King, retired member of the Motion Picture Operators' Union, Local 110, died after a short illness. . . . G. O. Leaf has organized Magnetic Devices for the electronic and concession trade. The new company has offices in Prospect Heights, Ill. . . . United Artists exchange issued 12 prints of "The West Side Story" for the run of the film in this territory starting Feb. 8. . . . John O'Brien, retired theatre equipment sales manager of the Jefferson Electric Company, died in Sharon, Pa. Burial was in Highland Park, Ill. . . . New members of Variety Club of Illinois include Edward Jovan, owner, Monroe; Robert Lesman, sales manager, Pick Congress Hotel; and Miles T. Williams, Fischer agency. Jack Clark, chief barker of the club and president of Allied Theatres, has intensified the club's drive for larger membership. . . . Cenco Films Company has named Robert Wyatt midwestern sales executive. Wyatt was formerly manager of Delta Film Productions. . . . S. S. Wyler, pioneer developer of food products and well known to the theatre concession trade, died at the Wesley Memorial Hospital. He was a vice-president of the Borden Foods Co. He leaves surviving his wife and two sisters. . . . Alliance Amusement Company awarded 25 years service plaques to Herb Sullivan, booking manager for the company's Indiana properties; Lewis Harris, manager of equipment and building operations; and Helen Walsh, office manager. . . . Fleming W. Johnson has been named vice-president of the Automatic Canteen Co. Johnson will be in charge of the company's manufacturing department. . . . The new Balmoral, opened last month by the Demos Brothers, will operate weekend matinees and evening shows only during the winter season. . . . Harry Creighton has been named Chicago manager for the Automatic Canteen Company of America. . . . Outdoor theatre competition is getting stronger here. For example, the 66 Drive-In, La Grange, Ill., is admitting carload of patrons for \$1.50; Sheridan Drive-In, under Levine management, has lowered their carload admission to \$1.40 with heater included; and Kohlberg's Starlite has been giving patrons four films and shorts, including heaters. The hard tops are also providing competition for patrons: Bryn Mawr, H and E Balaban Circuit, are giving their patrons free coffee these cold nights and a 50 cents admission charge; Terminal, B and K, has reduced evening rates to 50 cents to meet competition in the district; and the Star has featured four full length horror films. . . . Arthur Vogel, presi-



Irving Sochin, sales director, Times Film Corporation, is seen with two models that he hired to exploit "Eclipse" during the newspaper strike in New York. The girls wore a special "Eclipse" hairdo created as a tie-in with the stunt and paraded on Fifth Avenue and Broadway, plugging the film playing at the Little Carnegie and Murray Hill Theatres.

dent, Vogel Popcorn Co., presided over the winter meeting of the Popcorn Institute held here at the Sheraton Hotel. . . . Allan David, Chicago producer-director, has announced that his "Magic Mountain" film has been set for foreign distribution by ATA Traders Corporation of New York City. . . . Mrs. Fannie Weber, box office cashier at the Oriental, recently won the Chicago Tribune Courtesy Award. . . . Director J. Lee Thompson was here to help Wally Heim, publicist for United Artists, start the campaign to boost "Taras Bulba." . . . John Kralz joined the managerial staff of the B and K Chicago, coming from the Kedzie Amusement Company. . . . Eddie Bloughby, veteran B and K manager of State, has retired and is succeeded by George Romine, Chicago. . . . Mrs. Ruth Petrone, 40, a member of the police movie censor board in Chicago, died in the Wesley Memorial hospital. Mrs. Petrone was appointed to the board by Police Supt. Orlando W. Wilson in August, 1960. . . . Sherwin Fellez, official greeter of Hawaii, made the press rounds (garbed in ancient ceremonial robes) with John Thompson, press agent with Columbia. Fellez is on a cross-country tour in behalf of "Diamond Head."

## CINCINNATI

Cinerama has returned with the opening of "The Best of Cinerama" at the Capitol this week. It is scheduled for a four-week run to be followed by "How the West Was Won." . . . "Cleopatra" has been assigned to the RKO Grand opening June 26, simultaneously with 69 other theatres throughout the nation. . . . Speculation is that "Lawrence of Arabia" will go to the Valley following the current "Mutiny on the Bounty" in its eighth week and expected to run until late spring. However, there is nothing definite on either film at the present time. . . . The Art Guild's new film schedule includes a Saturday night late show, eliminating the matinee. . . . Edward Salzberg of Screen Classics, who suffered a heart attack at Christmas time, has been released from the hospital and is now convalescing nicely at his home.

## COLUMBUS, O.

Special preview of MGM's "The Courtship of Eddie's Father" will be held Feb. 21 at Loew's Ohio, announced manager Sam Shubouf. Regular showing of the picture, chosen as a Hollywood Preview film by Theatre Owners of America, will be held in mid-March at Loew's Ohio. . . . Two plaques de-

noting that the site of Loew's Ohio was formerly occupied by the City Hall, also housing the postoffice and city library, may be erected on the theatre's facade. Officers of the Franklin County Historical Society are working with manager Sam Shubouf on plans for the plaques. The City Hall was destroyed by fire in January, 1921. The Ohio was opened on March 17, 1928. . . . Charles Sugarman, manager, New Main, had a lobby display of a live ocelot to plug his booking of "The Lion." Sugarman credits Dave Conlin, assistant manager, with making arrangements for the display. . . . Demolition of the Loew's Broad office building is virtually complete. The Huntington National Bank, which purchased the property two years ago, will begin erection of a 10- to 15-story office building on the site in March.

## DALLAS

Arch Hall, president of Fairway International, was a recent visitor at the General Films office. He screened "Wild Guitar" for the circuits and booking agencies. . . . Lillian Stockdale was reelected president of the Paramount Pep Club. Other officers include Azalee MacNeil, vice-president; Marie Wall, secretary; and Hazel Byrom, treasurer. . . . Harry Goldstone, Zenith International, was in the city visiting with Jack Walton of Don Kay Enterprises. While here they screened "No Exit" for circuit heads and booking agencies. . . . The 20th-Fox booking department has been moved here from Oklahoma City, and Jimmie Armstrong, formerly of Columbia, has gone to the 20th-Fox office to handle the Oklahoma accounts, since the Oklahoma City bookers did not wish to move here. . . . Tim Ferguson, operator, Downs Drive-In, is at home now after major surgery in a local hospital. . . . A series of special student-youth shows for "Mutiny on the Bounty" will be held at 9:30 a.m. Saturdays at the Tower. All seats are priced at 90 cents and are not reserved, according to Mrs. Mary Alice Ficklen, in charge of group sales for the film. . . . Funeral services were held here for Vera Schosser, switchboard operator for National Screen Service. . . . Ray Jones, Jefferson Amusement Co., resigned his post to go to Atlanta where he will become buyer for the Georgia Theatre Co. Jones was head booker for the Interstate Theatres prior to going with the Jefferson Amusement Co. . . . Junior Achievement of Dallas will be host to the southwest premiere of a star-studded Technicolor epic here Feb. 27. The teen-agers, their adult JA advisors, and many Dallas civic leaders are participating in the premiere, to be presented at the Capri, of "How the West Was Won." Co-chairmen are Dick Morrill, senior at Sunset High School and president of the Dallas Achievers Association, a miniature Chamber of Commerce of all JA companies; and Sherie Pardoe, senior at Woodrow Wilson High School and "Miss Junior Achievement of Dallas." . . . Laurel Goodwin, who costars with Jackie Gleason and Glynis Johns in "Papa's Delicate Condition," was in on a promotional tour. . . . The Lakewood and Texas will launch Metro-Goldwyn-Mayer's "World Heritage Film Series" to be seen here on Wednesdays with the presentation of Louisa M. Alcott's "Little Women." There will be continuous showings of the film all day at both theatres. The film is the first of a series of eight Heritage films which will be shown on alternate Wednesdays through May 8.

## HOUSTON

Houston Tent 34 of Variety Clubs International sponsored a movie program for pa-



tients of the Arabia Shrine Temple Crippled Children's Clinic. The program consisted of Walt Disney's "Pinocchio" and two cartoons. The Houston club sponsored the program as part of its observance of Variety Week. . . . Laurel Goodwin, who figures prominently in a new motion picture entitled "Papa's Delicate Condition" was a visitor in the city on a promotional tour for the film. Miss Goodwin is the ingenue and the "Papa" with the condition is acted by Jackie Gleason. It is set in a Texas town of some years ago. . . . The King Center Twin Drive-In has started a special matinee price policy, a first for Houston. Every Sunday through Thursday the box office of the drive-in will open at 5 p.m. and a special matinee price of 50 cents will prevail until the regular opening time at 6 p.m. This is a saving of one third off the regular ticket price of 75 cents. The theatre management is inviting local theatre patrons to come early and bring their supper or visit the drive-in's modern snack bar. The first Sunday there were free hamburgers to the first 100 people arriving. . . . Mickey Rooney opened an engagement at the Penthouse Club here with his partner Bobby Van. Highlighting the show is a parody of "The Bridge on the River Kwai." Van does a number of impressions of film stars including James Cagney, Jimmy Stewart, Walter Brennan, Dean Martin, Tony Martin, Donald O'Connor, among others.

## JACKSONVILLE

Marvin Skinner, veteran salesman on Thomas P. Tidwell's staff at 20th-Fox, has left film distribution to open his own independent booking agency. His initial accounts are C. B. Chambers' three theatres at Homestead, the Palms and Ace indoor houses, and the Breezeway Drive-In. . . . Jack Rigg, former branch booker with the local Paramount office, opened his Specialty Booking Service in Atlanta. . . . Buford Styles of Atlanta, who managed the local Universal branch for many years, is now covering the Florida territory for the Cari Releasing Corp. . . . Fred Mathis, Paramount manager, presented advance screenings of "My Six Loves" and "Papa's Delicate Condition" at the Studio. . . . Johnny Tomlinson, Warners manager, sent out formal invitations to civic leaders for a morning screening of "Spencer's Mountain" at the Florida. . . . Vivian Ganas and members of her WOMPI industry service committee served as hostesses for the gala opening of "Phaedra," which Iva Lowe, WOMPI manager of the San Marco Art, staged for a large group of foreign film fans. . . . Mary Hart, WOMPI finance chairman, sponsored the first in a series of Tupperware home parties in a new fundraising drive for the WOMPI treasury. . . . A group of WOMPI members served as hostesses at a Valentine birthday and card party held for residents of the All Saints Home for the Aged. . . . Sondra Smoat is a new booker's clerk at the MGM office. . . . Phil Friedman, auditor from New York, completed a tour of duty at the local Metro office. . . . Charley Turner, Metro salesman, left here for a series of meetings with south Florida exhibitors. . . . Bob Baugh, former head shipper at the 20th-Fox branch, is now on French Harvey's staff at the Florida State Theatres warehouse. . . . The 10 local drive-in theatres are equally divided in price policies. Five circuit-operated outdoorers—the Atlantic, Main Street, Midway, Normandy, and Southside—sell tickets individually; but five independents—Air Base, Lake Forest, Pinecrest, Ribault, and Twin Hills—have adopted a policy of admitting patrons at "\$1.00 a

## MEMPHIS

K. W. Goderre, manager of the Plaza Theatre, guest speaker at a Better Films Council meeting, told those attending that the exhibitors needed their help as one of the channels thru which to work out problems. He urged the members to work and fight for moral movies, adding they could have anything they desired if they would strive for it. The speaker named a dozen highly regarded films of recent years, stating that as box office attractions these films had rated from terrible to fair. "How can you expect the producers to make additional films of this type?" he asked. "The answer is for the public to support desirable movies." Goderre's address effectively pointed out the organized community's responsibility to the exhibitor. He stated the chain owning the Plaza had recently opened its tenth new theatre, and that each house had cost around a half million dollars. . . . Bill Kendall, manager of the Guild, planned a gala opening for "The Lovers of Tereul." He invited officers of the Salon Circle, the Ballet Society, Alliance Francaise, Better Films Council and the Memphis Vice Squad to attend the opening. Kendall ran into trouble when he exhibited "I Spit On Your Grave" at the Sudio, another art house he manages. The Vice Squad confiscated the film, and brought the theatre manager into court. "The Lovers of Tereul," a color ballet film is not controversial. . . . Malco will do some flying this spring. This downtown house has "To Kill a Mockingbird" booked for a late March opening, and "The Birds," for an April opening. . . . Laurel Goodwin was in Memphis to plug her new movie "Papa's Delicate Condition." . . . "Gypsy" brought in \$45,000 in four weeks for Plaza, which is a record in the eleven year history of this outstanding house located in a swank suburban shopping center. . . . "The Lion" was the Better Films Council's selection of Best-Family-Movie-of-the-Month, and "Period of Adjustment" was selected as the Best Adult Movie. . . . The local WOMPI's combined business and bowling at a recent meeting when they met at Northgate Bowling Lane for bowling as the guest of Dan Toma, manager. A box lunch meal followed, with Mary Katherine Baker presiding over the business meeting concluding the get-together.

## NEW HAVEN

The Stanley Warner Strand bought a full page in the Hartford Courant's Sunday magazine section for Connecticut premiere of 20th-Fox's "Sodom and Gomorrah." . . . WTIC-TV slated a telecast on motion picture industry patterns and principles, the participants including Sperie P. Perakos, general manager, Perakos Theatre Associates, and Profs. John Balmer and Edgar Kloten, University of Hartford. . . . Bob Tirrell, Hartford district manager for Lockwood and Gordon Theatres, has moved his office from the Lenox building to the Cinerama building. . . . Jack Hynes, who has been managing the Central, West Hartford, is to be assigned elsewhere; the Central is now back in the Schuman combine, and Thomas Ogburn is supervising both the Central and the Lyric, Hartford. Hynes has been serving as a relief manager in metropolitan Hartford L and G situations. . . . Thomas F. O'Neill, RKO board chairman, operating a \$10 million experimental pay-tv project via Hartford's WHCT-TV, is most hopeful of profitable returns. He told a gathering of Hartford business and industrial leaders: "It is altogether possible that in the course of the next 10 years, the contribution to the gross

national product generated by subscription television (combining equipment and services) would be in the neighborhood of eight or nine billion. In my judgment, and yours as well, I think, this would undoubtedly be a contribution to the American economy as well as to the communications industry." . . . Ron Gorton, producer of the upcoming Warner Bros. release, "Panic Button," which co-stars Maurice Chevalier, Jayne Mansfield, and Eleanor Parker, told of filming experiences at a Stamford Exchange Club meeting. He said he worked nine and a half months attempting to find financial backing and then worked on the film production itself for another 12 months. His next project, "Oddballs," story of a group of suburban Connecticut men who become U.S. ambassadors, will be filmed in the Stamford region this summer. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, and his wife, Nikki, went to Boston for pre-Broadway tryout of the Peter Ustinov play, "Photo Finish," which is to be filmed by Joseph E. Levine's Embassy Pictures Corporation. They later attended a hotel reception hosted by Mr. and Mrs. Levine. . . . A \$10,000 Connecticut Superior Court suit has been filed in behalf of a Thomaston, Conn., minor, who claims she received a permanent scar on her upper lip from cuts received when she walked into a metal pole at the Middletown Drive-In last May 19. . . . In more film buying beyond the major theatrical distribution sources, RKO General, Inc., operating America's first-over-the-air subscription tv experiment, via WHCT-TV in Hartford, has purchased rights to "The Consul," based on Gian Carlo Menotti's Pulitzer Prize-winning opera; a program of variety acts, featuring the McGuire Sisters and Bill (Jose Jimenez) Dana; a musical comedy program with Gracie Fields and Stanley Holloway; and Chekhov's "A Country Scandal," starring Franchot Tone. WHCT-TV has been dependent, to great measure, on MGM, Warners, Paramount, Columbia, and such independent distribution interests as Show Corporation of America, for screen entertainment. Some 2,000 decoders are in use, primarily within metropolitan Hartford.

## NEW ORLEANS

Laymond Robinson, Sr. received a laudatory write-up in the Meridional, Abbeville, La., recently on his 40th wedding anniversary and his 46th anniversary as a projectionist for the Degrauw brothers at their local theatre. It was stated that he is "an admired negro civic leader in the community." . . . Mrs. Glorinda Barefoot, long a cashier at 20th-Fox, is now acting in that capacity at Don Kay Enterprises succeeding Mrs. Algiva Lisle, resigned. . . . Joe Solomon, Fanfare Films, Philadelphia, was in on business. . . . Judith Hanmer is no longer connected with the MGM staff. . . . The Kenneth Kurtzman's are looking forward to a visit from the stork. He is on MGM's sales staff. . . . Frances Griffin, formerly a booker's stenographer, is now secretary to branch manager Milton Aufdemorte. She succeeds Mrs. Beverly Oubre, who is infanticipating. . . . Page Baker, chief, Theatre Owners Service Company, celebrated another birthday. . . . Mrs. Ellen Buyer, Mrs. Leona Burroughs and daughter, Leona 'Mickey' Burroughs have been added to Film Inspection Service personnel. . . . Joe Silver, 20th-Fox booker, underwent surgery at Montelepre Hospital. . . . Gulf State Theatres closed the Temple, Baton Rouge, La.



## PHILADELPHIA

William Goldman and George Beatty were on a trip to the West Coast. . . . The Viking remains closed with manager Jay Wren claiming he can not get suitable product. . . . Benny (American Film) Harris has several n.c. reels. . . . Jack Jaslow, the indie distributor, is recuperating at home. . . . Al Lidman, formerly at the Benson and New Broadway, is now managing the Capri Art, Wilmington, Del. . . . The Tower and Nixon had a 'Dracula' scary in person stage show.

## PORTLAND

Stan Smith has United Artists' "Two For The Seesaw" booked for an exclusive engagement. . . . Connie Stevens was honor guest here for the Manhattan West Symphony

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Benefit Ball with more than 2,000 couples paying \$25 for the formal affair that was held in two major downtown hotels with shuttle bus transportation provided free. . . . Downtown theatres experienced near record week-end business due to the influx of downtown traffic and a let-up on snow and cold. The Warner Brothers star was accompanied by Bill Latham of the studio publicity department.

## ST. LOUIS

John Wilhelm arrived in St. Louis and will assume his duties as branch manager at 20th-Fox. Wilhelm, who was branch manager at Albany, replaces William Gehring, who has moved to the N.Y. office. . . . Rodney Bush, 20th-Fox advertising and publicity department, was in St. Louis interviewing applicants for the job of regional advertising and publicity manager. Jerry Berger, who formerly held that title, has left to assume his new position in South Africa. . . . The Washington, Quincy, Ill., has booked group two of the MGM Golden Operettas from Crest Films. The new series begins Feb. 21. . . . Tony Beninati, UA salesman, reports that he became a grandfather twice during one week in January. His son, Tonydon, has a fifth child, a girl, Catherine, born in Orlando, Fla., and his other son, Brian Lee, who is in the Air Force in Selma, Miss., had his first child, a boy, Brian David. . . . Officers of the Missouri-Illinois Theatre Owners have decided not to have any meetings until after the Show-A-Rama convention in Kansas City. The next meeting will be the end of March or the first of April. . . . A new indoor theatre is part of the plans included in the new twin tower apartments patterned after Marina City in Chicago and planned here for north St. Louis county. The development is to be called the Lewis and

Clark Towers, Inc. Included in the plan will be a two 16-story circular towers, an 80 by 250 foot mall to provide space for a gourmet dining room; a cocktail lounge, a coffee shop, a pharmacy, clothing shops, a grocery, a bakery shop, and other businesses. The theatre and bowling alley are planned for a fan section off the main mall. Size of the theatre has not been determined.

## SAN ANTONIO

Alvin Krueger, manager, Laurel, has announced that the six "MGM Golden Operettas," each playing only one day, on successive Wednesdays, will begin on March 6. The operettas include "Naughty Marietta," "Maytime," "Bittersweet," "Firefly," "The Student Prince," and "Brigadoon." . . . Moviegoers are doing a double take upon looking up at the Texas marquee announcing the double feature program: "Cleopatra's Daughter" and "The Son of Samson." . . . The Handy Andy food stores are offering youngsters a special discount coupon good to see the new Walt Disney motion picture, "The Son of Flubber," now showing at the Broadway. . . . Laurel Goodwin was here on a promotional tour in behalf of "Papa's Delicate Condition," based on Corinne Griffith's story of her father when the family lived in Texas. . . . "The Raven," based on the Edgar Allen Poe poem, was given a sneak preview at the Texas. . . . George Bannon, Universal exchange, Dallas, was here for a special screening of "Forty Pounds of Trouble," booked for showing at Interstate's Aztec. . . . The LULAC Council at New Braunfels, Tex., sponsored a motion picture showing at the Tower Drive-In to raise funds for its scholarship program. Steve Lopez, chairman, said the screen program included a Spanish speaking film produced in Mexico. . . . Columbia Pictures is planning to spend \$3,000,000 producing an as yet unnamed picture in the capital city. According to a story in the Austin American, the local coordinator of the venture is Buck McCullough, operator of the Forty Acres, private club and hotel just off the University of Texas campus. McCullough said the cast, including Paul Newman and Frederic March, will stay at his club, while up to 300 other members of the crew will stay at a downtown hotel. The film reportedly concerns statehouse politics, and Columbia plans to use the State Capital building in some scenes. Production is scheduled to start early in June. . . . Amarillo, Tex., has been the location the last week for filming of a 30 minute featurette in color titled "Operation Second Chance," with Filmaster of Hollywood as the producer. Set for release in April, it is primarily an Air Force indoctrination, but it also will be available for general showings. . . . John Lowrey, manager, Plaza, Carrollton, Tex., booked for a return showing the Bob Hope-Bing Crosby-Dorothy Lamour movie, "The Road to Utopia." Most movie experts know that Hope and Crosby did a lot of clowning around in these pictures, trying to steal a scene now and then from each other or ruin it if they couldn't steal it. Apparently, this is lost on the serious younger generation. At one point in the picture, Crosby and Lamour were doing a romantic moonlight scene when Hope thrust his head into the picture and hissed, "Now is the time to get your popcorn, kids." It was supposed to get a laugh. Instead, 600 youngsters got up and filed out into the lobby to the popcorn machine, which wasn't even manned at that point in the show. . . . Margaret Abrams, author of Amarillo, Tex., has sold the screen rights to a novel, "The Uncle." Playpix Corp., New York, is going to produce her work with the British-Lion organization of London.

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# REVIEWS

**The famous pink paper SAVEABLE SECTION in which  
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SECTION TWO FEBRUARY 20, 1963  
VOL. 69, No. 8

## AMERICAN-INT.

### The Brain That Wouldn't Die

MELODRAMA  
71M.

American International

ESTIMATE: Okay horror programmer.

CAST: Jason Evers, Virginia Leith, Adele Lamont, Bruce Brighton, Doris Brent, Leslie Daniel, Bonnie Shari, Paula Maurice, Lola Mason, Audrey Devereau, Bruce Kerr, Eddie Carmel. Produced by Rex Carlton; directed by Joseph Green.

STORY: Surgeon Jason Evers has been experimenting on transplanting parts of dead bodies to the living. His fiancée, Virginia Leith, is decapitated in an automobile accident. Evers takes her head to the laboratory where he keeps it alive until he can obtain a beautiful body for her. Photography model Adele Lamont proves to be the victim; but before Evers and his assistant, Leslie Daniels, can perform the operation, Leith's head manages to communicate with a monster, a demented shell of a man kept locked up in the laboratory and the result of Evers' earlier experiments. The creature escapes, kills Daniels and Evers, and sets fire to the laboratory. This, of course, ends the mad plot.

X-RAY: Played straight by a competent cast lacking in name value, this program entry hits the mark without resorting to gimmicks or trick photography, due to competent production and direction by Rex Carlton and Joseph Green, who also authored the original story. Some black and white photography is outstanding. It will fill out nicely as part of a double bill and has exploitation possibilities.

AD LINES: "Alive—Without A Body"; "Fantastic, Weird, Horrifying!"

### Invasion Of The Star Creatures

COMEDY  
70M.

American International

ESTIMATE: For the duallers.

CAST: Bob Ball, Frankie Ray, Gloria Victor, Dolores Reed, Mark Ferris, Slick Slavin, Jim Almanzer, Anton Von Stralen, Mark Thompson, Allen Dailey, Sid Kane, Joseph Martin, Lenore Bond, Mike Del Piano. Produced by Berj Hagopian; directed by Bruno Ve Sota.

STORY: Two zany rookie soldiers, Bob Ball and Frankie Ray, while on field maneuvers discover some plant-like creatures from another planet in a cave; and learn they are out to conquer the earth and are controlled by amazon beauties Gloria Victor and Dolores Reed. The fumbling but intrepid soldiers manage to foil the plot and conquer the beauties by means of earthly kisses and love. They are assisted, or hampered, by some moth eaten Indians who insist on forming a Conga line at the drop of a hat. The boys finally return to camp with the beauties acting as their obedient and loving mates.

X-RAY: Sold as a science fiction thriller, the fact that this is a comedy will come as a surprise to most audiences. Played straight, it is not exactly a burlesque; but is an innocuous travesty, with the antics of Bob Ball and Frankie Ray, who do not resort to slapstick any more than they have to, proving pleasant and entertaining, as are the well displayed figures of the girls. As something decidedly different, this will fill the bill as part of the program in most spots. This has a screenplay by Jonathan Haze.

AD LINES: "Evil, Beautiful, Deadly—In Their Eyes—Desire; In Their Veins—The Blood Of Monsters"; "Lovely Out-Of-This-World Invaders."

### Samson And The 7 Miracles Of The World

MELODRAMA  
80M.

American International  
(Colorscope)  
(Italian-made)  
(Dubbed in English)

ESTIMATE: Exploitable entry for program.

CAST: Gordon Scott, Yoko Tani, Helene Chanel, Dante Di Paolo, Gabrielle Antonini, Leonardo Severini. Directed by Riccardo Freda; produced by Ermanno Donati and Luigi Carpentieri; American version produced by Salvatore Billitteri.

STORY: In China during the 13th century, the country is under the domination of a Tartar tyrant, who murdered the emperor and set himself up as a domineering prime minister. He wants to become emperor and tries to dispose of a boy prince and his sister, princess Yoko Tani. He is opposed by a small group of guerrillas which can do little. An ambush against the royal children is upset by the sudden appearance of Gordon Scott as Samson, whose remarkable strength succeeds in beating off the Tartars. He brings the wounded prince to a monastery where he is cared for and tries to make the Tartars believe he was killed and buried. He joins with the rebels. The Tartar guards capture Tani, and the minister decides to marry her and proclaim himself emperor. Scott goes to her aid, and again his feats of strength permit him to rescue her and ring the bell of freedom, which arouses the oppressed people. They defeat the tyrant. The rebel leader and Tani are most happy together as Scott goes off to fight oppression elsewhere.

X-RAY: There's action, color, adventure, and intrigue to be found in this entry that should do okay as part of the program, especially where exploited. The cast is adequate, and direction and production are suitable. Mayhaps some in the audience will remember Scott as a one-time Tarzan in past films.

AD LINES: "Spectacular Feats of Strength Mean Defeat Of The Enemy Tyrants"; "A Colorful Adventure With That Fabulous Strong-Man, Samson."

Complete back seasons of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

## EMBASSY

### Love At Twenty

DRAMA  
113M.

Embassy  
(Filmed abroad)  
(English titles)

ESTIMATE: Exploitable entry for art spots.

CREDITS: France—Jean-Pierre Leaud, Marie-France Pisier. Directed by Francois Truffaut. Italy—Eleonora Rossi-Drago, Christina Gajoni, Geronimo Meynier. Directed by Renzo Rosellini. Japan—Nami Tamura, Koji Furu-hata. Directed by Shintaro Ishihara. Germany—Barbara Frey, Christian Doermer, Werner Finck, Vera Tschechowa. Directed by Marcel Ophuls. Poland—Barbara Lass, Zbigniew Cybulski, Wladyslaw Kowalksi. Directed by Andrzej Wajda. Produced by Pierre Roustang.

STORY: France—Jean-Pierre Leaud works in a record factory and is interested in classical music, attending concerts quite often, where he is attracted to student Marie-France Pisier. He makes her acquaintance, falls in love with her, and moves into an apartment across the street from where she lives with her mother and step-father, who get to know him and like him. He spends much time there being invited to dinner, etc. The girl treats him as a friend refusing to becoming romantic with him, and he winds up watching television with the parents while she goes out dating with someone else. Italy—Young Christine Gajoni has a lover, Geronimo Meynier, whom she hopes to marry, but he has been involved with wealthy, older Eleonora Rossi-Drago, who has provided him with the luxuries he cannot otherwise afford. When he tells her that he will leave her to marry Gajoni, she offers to continue with him anyway, but he refuses. Rossi-Drago goes to see Gajoni and tries to convince her that Meynier will never be happy with her, and when poverty sets in he will start to hate her. She leaves the girl confused and uncertain. Japan—Koji Furu-hata is a lonely factory worker, but rejects the love of a factory girl, being attracted instead to Nami Tamura, whom he sees once in a while on his way from work. He feels that the class difference will make his love a hopeless one. One day, the factory girl is found dead, and the police carry on a cursory investigation. Furu-hata follows Tamura one night and kills her because their love cannot be. He tries phoning a newspaper to confess. Germany—Christian Doermer is a photographer-reporter for a leading magazine whose assignments take him the world over. While in town, he takes out Barbara Frey, the switchboard operator, and they wind up spending the night together. Returning after an extended stay abroad, he finds her in the hospital having his baby. He contemplates doing the right thing but isn't overjoyed about it until they go out and get to know each other better. An assignment forces him to leave her again, but there is every indication that romance is brewing and that marriage will take place when he returns. Poland—Student Barbara Lass and her boy friend,



Wladyslaw Kowalski, are at the zoo when a little girl falls into the bear pit. Instead of trying to rescue her, he takes pictures. Older Zbigniew Cybulski comes by, jumps in and saves the child. Lass invites him to her apartment to clean up, and he goes along, at a loss how to proceed. Some of her friends arrive and kiddingly give him the big-hero treatment. He begins to relate some of his war experiences. They and Lass become bored and turn to dancing and other amusements. When Kowalski shows up, Lass takes him back, and they go out together while Cybulski goes back to his hum-drum life.

**X-RAY:** These short stories of people in love, mostly of youngsters, were filmed in the five different countries with different casts and directors presenting their version of romance and the complications that ensue or a lack of same. The result is moderately interesting for the art house set, with some being more intriguing than others. The acting is expert, and the direction and production are generally good. There are a number of exploitable angles for alert showmen.

**AD LINES:** "Get Some Expert Advice On Romance From France, Italy, Japan, Germany, and Poland;" "Young Lovers In Action Around The World."

## MGM

### Follow The Boys

MUSICAL COMEDY  
95M.

MGM  
(Panavision)  
(Color)

**ESTIMATE:** Moderate musical comedy aimed at teen audience.

**CAST:** Connie Francis, Paula Prentiss, Ron Randell, Janis Paige, Russ Tamblyn, Dany Robin, Richard Long, Roger Perry. Produced by Lawrence P. Bachmann; directed by Richard Thorpe.

**STORY:** "Seagulls" are the gals that follow the fleet. Connie Francis seeks to complete the honeymoon with Roger Perry that was interrupted when he was called back to sea. Rich Paula Prentiss is chasing equally rich officer Richard Long, who would rather chase all the girls. Janis Paige is tired of the tour and hopes husband Ron Randell will decide to take a desk job. French Dany Robin is also after Long, but pretends to be following a Lieutenant Smith. To her surprise, Prentiss informs her that he is also on the ship. The girls pool resources and buy a jalopy which they drive from Cannes to the next port-of-call, an Italian harbor. There, the boys and girls finally get together. Prentiss falls for Robin's "Smith," Russ Tamblyn, and Long is smitten by Robin, who turns out to be a bill collector. She falls for Long, and the "wrong" romances progress beautifully. Only Francis is unhappy as her enlisted-man husband is restricted to the ship. Paige learns that Randell has been offered his own command. All troubles are finally solved at a grape-crushing festival. Prentiss and Tamblyn admit their love, as do Robin and Long, while Francis gets a few minutes alone with her husband. Randell decides to take the desk job, which makes Paige a happy gal, too.

**X-RAY:** A good cast is burdened with a mediocre script here, and the result is one that may please the kids, who will flip for the vocals of Connie Francis, but won't mean much to anyone else. It is a shame, because the people are quite personable. They just aren't given enough to do, and the story can't seem to get off the ground. The color is fine, and musical numbers are well staged. The youngsters should get what they come for, and that may be enough to push this entry over the top. After all, the kids comprise a potent audience by themselves. Riviera backgrounds are eye-filling and another positive aspect for the film.

**TIP ON BIDDING:** Fair program rates.  
**AD LINES:** "Follow The Boys With The Loveliest Seagulls Who Ever Chased A Fleet"; "Love, Laughter, And Song As A Lovely Crop Of Gals Follow The Boys."

### The Savage Guns

WESTERN  
85M.

MGM  
(Made in Spain)

**ESTIMATE:** Average western for program.

**CAST:** Richard Basehart, Don Taylor, Alex Nicol, Paquita Rico, Maria Granada, Jose Nieto, Fernando Rey, Felix Fernandez, Francisco Camoiras, Antonio Fuentes, Sergio Mendizabel, Rafael Albaicin, Jose Manuel Martin, Victor Bayo, Pilar Caballero. Produced by Jimmy Sangster and Jose G. Maesso; directed by Michael Carreras.

**STORY:** Confederate Major Don Taylor, sickened by the Civil War, settles down to ranching in a Mexican valley and vows never again to pick up a gun. Bandit Jose Nieto terrorizes the area, intending to take over all the land for himself, but Taylor still refuses to take up arms, preferring to pay protection money. Gunfighter Richard Basehart is given temporary refuge by Taylor and decides to stay when he realizes that Taylor's women-folk need protection. Basehart is attracted to Maria Granada, sister of Taylor's wife. Nieto sends henchman Alex Nicol to take over Taylor's ranch, but Basehart faces up to the bandits, killing three and sending a badly frightened Nicol back to Nieto. The bandits return in force and Nieto is killed in the battle, with Basehart badly wounded. When Nicol returns to take over the land empire, Taylor kills him to save the wounded Basehart. Peace returns to the valley.

**X-RAY:** A better than average cast assists in lifting this program western above the ordinary classification. The story is formula stuff, with a man realizing that force is sometimes necessary to stand up for what is right. Made in Spain, backgrounds are interesting, and the flavor of old Mexico has been well captured. Fans of western action won't be disappointed, and the film should satisfy as program stuff. Screenplay is by Edmund Morris, and is as good as most in this classification.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "A Professional Gunman And A Man Who Hated Violence . . . Standing In The Way Of The West's Greatest Land-Grab"; "A Shattering Dramatic Conflict As Honor Collides With Duty In Old Mexico."

## PARAMOUNT

### Papa's Delicate Condition

COMEDY  
98M.

Paramount  
(Technicolor)

**ESTIMATE:** Comedy offers fun for the family.

**CAST:** Jackie Gleason, Glynis Johns, Charlie Ruggles, Laurel Goodwin, Ned Glass, Murray Hamilton, Elisha Cook, Charles Lane, Claude Johnson, Don Beddoe, Juanita Moore, Trevor Bardette, Ken Reynard, Benny Baker, Linda Bruhl. Produced by Jack Rose, directed by George Marshall.

**STORY:** In a Texas town in the early 1900's lived a family made up of Jackie Gleason, a railroad supervisor, who likes to take a drink now and again; his proper wife, Glynis Johns; teen-age daughter Laurel Goodwin; and younger daughter Linda Bruhl. Gleason gets along best with the latter, whom he can deny nothing. One day, to help out a drug clerk, he buys the drug store with the financial assistance of some of his cronies and puts the clerk in charge. There's another motive and that is they can go there on Sundays for a slight nip of cough medicine as the need and desire arise. When a circus comes to town, Bruhl wants the pony and cart in the parade, and Gleason is forced to buy the whole circus which he discovers later is loaded with debts.

Johns can take no more and moves out with Goodwin and Bruhl to the home of her father, Charles Ruggles, who is running for re-election as Mayor of a nearby town. The consensus is that he will lose. Gleason decides to help and brings his circus to town, giving Ruggles the credit for a free show, etc., and his stock goes up. Gleason tries to take Bruhl, and when Johns tries to get her back, she falls and her hand is injured. Gleason feels so bad that when she doesn't forgive him, he disappears. As time passes, Ruggles sends detectives to find him and convince him to come home where he is greeted with enthusiasm by all and welcomed back.

**X-RAY:** Family entertainment on a grand, if slightly slow scale, is to be found here. This tale of a family in Texas in the early 1900's is warm and folksy and amusing now and again. The cast headed by famed comic Jackie Gleason performs well, and the direction and production are capable. The quiet story holds interest fairly well with the screenplay by Jack Rose being based on a book of the same title written by motion picture actress Corinne Griffith. This is the story of her youth. The use of color photography is a point in the film's favor. Tunes heard include "Bill Bailey" and "Call Me Irresponsible."

**TIPS ON BIDDING:** Higher bracket in many situations.

**AD LINES:** "Family Fun On A Grand Scale"; "Jackie Gleason Had A Condition Which His Family Tried To Cure. The Result Is Fun Galore."

## 20TH-FOX

### Nine Hours To Rama

DRAMA  
125M.

20th-Fox  
(CinemaScope)  
(Color by DeLuxe)  
(Filmed in India and England)

**ESTIMATE:** Engrossing dramatic reenactment of Gandhi's assassination.

**CAST:** Horst Buchholz, Jose Ferrer, Valerie Gearon, Don Borisenko, Robert Morley, Diane Baker, Harry Andrews, Jairaj, David Abraham, Achla Sachdev, Marne Maitland, Harold Goldblatt, Wolfe Morris, Francis Matthews, Narendra Nath, Jack Hedley, Bobby Naidoo, Allan Cuthbertson, Peter Illing, Jagdev, Frank Olegario, Joseph Cuby, Shay Gorman, Nigel Phoenix, Harold Kasket, Christopher Carlos, J.S. Casshyap, S.N. Seth, Julian Sherrier, M. Y. Shaikh, Manohargir, Jagdish Raj, Keshov Singh, Sheri Mohan, Kurt Christian, Sheshi Pancholi, Thalia Kouri, Ishao Bux, Kundan Malik, Lal Bahadur, R. S. Bansal, Rani Verma, Baseo Panday. Produced and directed by Mark Robson.

**STORY:** Young Indians Horst Buchholz and Don Borisenko, members of a secret terrorist organization, are pledged to assassinate India's beloved leader, Mahatma Gandhi. An accomplice is picked up by police, and Superintendent Jose Ferrer learns of the assassination attempt, though he doesn't know where or when. Buchholz lost both his father and his young bride in partisan riots, and Gandhi's passive philosophy is repugnant to him. Ferrer learns that the superstitious organization will strike whenever astrologers say, and a survey discloses that 5 p.m. is most propitious. Gandhi is scheduled to conduct a mass prayer meeting at that time. Buchholz thinks back on an amorous relationship with married Valerie Gearson. It culminated in unhappiness because his secret society forbade marriage and because she had definite ideas of her own concerning the emancipation of women. Fleeing the ever-widening police net, Buchholz takes refuge in the room of a prostitute, Diane Baker. She steals his gun, but he escapes as police draw near. Borisenko is disenchanted with the mission, fearing that they will be killing a great man. Gandhi refuses Ferrer's offer of police protection and also refuses to call off the prayer



meeting. Buchholz meets Gearon again, and she refuses to run away with him, his last chance to avoid committing murder. In the crowded garden, he shoots Gandhi, who forgives him before death. Buchholz is stunned with the realization of what he has done as police lead him away. Gandhi is dead, and all the world mourns. His philosophy will live forever.

**X-RAY:** This engrossing drama of the events leading up to the death of Mahatma Gandhi unfolds as a gripping mystery story despite the fact that the audience is well aware how it must end. A fine cast performs ably, with Buchholz particularly effective as the young assassin. In reality, it is his story that unfolds before the camera, and it affords a fascinating look at a troubled time in a troubled land. Photography is excellent, and the character types that abound throughout the film lend authenticity. Suspense builds well under able direction. This won't be everyone's cup of tea, since the historical aspects of the plot may mitigate against it, but those who are drawn to their theatres should be satisfied by a superior dramatic experience. Mark Robson handled production and direction chores with care, and J. S. Casshyap bears an almost frightening resemblance to Gandhi. To sum up, if they come, they'll like what they see, but some extra effort may be needed to get them interested in the first place. Screenplay is by Nelson Gidding, based on the novel by Stanley Wolpert.

**TIP ON BIDDING:** "The Story Behind History's Most Shocking Assassination"; "A Look Into The Mind Of A Murderer . . . And The Heart Of A Saint."

## 30 Years Of Fun

20th-Fox

COMPILATION  
85M.

**ESTIMATE:** Highly amusing compilation of footage of yesteryear.

**CAST:** Charlie Chaplin, Buster Keaton, Laurel and Hardy, Harry Langdon, Syd Chaplin, Charlie Chase, Snub Pollard, Billy Bevan, Phyllis Haver, Vernon Dent, Carter DeHaven, Edna Purviance, Eric Campbell, Andy Clyde. Produced and written by Robert Youngson.

**STORY:** The camera delves back into the Gay Nineties showing Lillian Russell, Teddy Roosevelt and his Rough Riders, the Wright Brothers making their historic flight, and some trick footage from France. In the period, 1906 through 1914, San Francisco is stricken by earthquake and fire, the auto comes into its own, and Mack Sennett goes to work in the film studios of the period with Charlie Chaplin seen in some amusing footage. In 1917, Army camps and bond rallies are seen, and again Chaplin tickles the funny-bone of the public. At the conclusion of World War I, James Cruze directs Wallace Reid in films, and Laurel and Hardy get together in a comedy called "Lucky Dog," while Buster Keaton appears in "The Balloonatic." In the 1920's Jazz Age, Carter DeHaven appears in some film as does Billy Bevan, Snub Pollard, Harry Langdon, and Buster Keaton. The highlights of the roaring twenties show dance marathons, Jack Holt, Conrad Nagel, Tom Mix, Billie Dove, Greta Garbo, John Gilbert, etc. Several funny sequences wind up the period with Billy Bevan, Vernon Dent, Laurel and Hardy, and Charlie Chase doing their best to provide laughs.

**X-RAY:** This latest in the series of compilations from the past has both curiosity and comedy value, and the result is a generally entertaining entry that can do okay as part of the program. Adults will recognize many of the "names" from the past, while youngsters may have seen some of the personalities on tv so there is a chance for boxoffice action. The subject lends itself to some exploitation stunts with Model T's, old time police uniforms, models in bloomer bathing suits, pie throwing contests, etc., etc. The pace is okay and interest is well-enough maintained. There is a song heard as background and over the credits, "Bring Back The Laughter."

**AD LINES:** "Some Of The Funniest Stars And Comedies Ever Fimed All In One Laff-Filled-Package"; "Fun For The Whole Family."

## UNITED ARTISTS

DRAMA  
110M.

### Five Miles To Midnight

United Artists  
(Litvak)  
Filmed abroad

**ESTIMATE:** Drama has some suspense, intrigue, other angles.

**CAST:** Sophia Loren, Anthony Perkins, Gig Young, Jean-Pierre Aumont, Yolande Turner, Tommy Norden, Guy Laroche, Mathilde Casadesus. Produced and directed by Anatole Litvak.

**STORY:** Sophia Loren, an Italian girl, is married to American Anthony Perkins, and they live in Paris. Their relations are becoming strained, with Loren becoming disillusioned by his instability and fits of temper. Prior to his taking off by plane for Casablanca, they have an argument, and she tells him that she is going to leave him. He begs her to discuss it upon his return and she agrees. Shortly afterwards, the news comes through that his plane crashed and there were no survivors. After several days, she is surprised by the sudden appearance of Perkins, dirty and hurt, in the middle of the night.

He informs her that he was thrown clear through an emergency door and survived. When all were killed, he decides to remain dead to all except Loren, whom he sends to collect the insurance from a flight policy. He hints that when he gets the money, he will leave her alone. There are a number of forms she has to sign and papers to find while Perkins hides out in the apartment. Several times he is almost discovered, and he is found out by a small boy who lives in a house across the way. Perkins is able to swear him to secrecy. Meanwhile, Loren and friend of a friend, Gig Young, are attracted to each other. She finally receives the money, meets Perkins, and he forces her to come with him, telling her she is so involved that he will never let her go. She becomes so upset that she tricks him in front of her car and runs him down, killing him. Returning home, she is questioned by Young and has a nervous breakdown while he calls the police.

**X-RAY:** Circumstance brings about the entry of suspense and intrigue into an otherwise involved existence between an incompatible man and wife. The result is a moderately interesting film that is on the long side. There are some angles that can be used in the selling, such as the names of Sophia Loren, Anthony Perkins, Gig Young, and Jean-Pierre Aumont, the scenic attractions of Paris, etc. The acting is average, and production and direction are okay. The screenplay is by Peter Viertel and Hugh Wheeler, adapted by Viertel from an idea by Andre Versini. It should do okay as part of the show.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Intrigue In Paris With A Fortune At Stake"; "A Drama Loaded With Intrigue And Suspense And Fraud."

## FOREIGN

### Carry On Constable

COMEDY  
86M.

Governor Films, Inc.  
(English-made)

**ESTIMATE:** Plain funny.

**CAST:** Sidney James, Eric Barker, Kenneth Connor, Charles Hawtry, Hattie Jacques, Leslie Phillips, Joan Sims, Kenneth Williams, Shirley Eaton. Produced by Peter Rogers;

directed by Gerald Thomas.

**STORY:** Because of a flu epidemic, three police rookies are sent to a local police station as temporary replacements. They are joined by a policewoman and special officer, who, together, turn the life of station sergeant Sidney James into a hopeless nightmare. The bungling rookies manage to save a helpless woman from a radio program murder, investigate footsteps in an apparently unoccupied house and find a young lady just getting into the bath, help a deaf old lady across the road before they find she just spent 10 minutes getting to the side they just left, etc., etc. The rookies happily redeem themselves when they capture a band of dangerous crooks hiding in a derelict house.

**X-RAY:** Laughs are bounteous as the "Carry On" comics achieve one of their best performances. In English situation comedy, the gang has a real flair for spoofing the occupational hazards of the British "working" man. This one follows in the true tradition of its hilarious forerunners.

**AD LINES:** The Clowning Achievement Of The Year"; "It COPS The Hilarity Award Of The Year!"

### Carry On Teacher

COMEDY  
86M.

Governor Films Inc.  
(English-made)

**ESTIMATE:** Belly laughs galore.

**CAST:** Ted Ray, Kenneth Connor, Kenneth Williams, Joan Sims, Charles Hawtry, Hattie Jacques, Cyril Chamberlain, Leslie Phillips, Rosalind Knight. Produced by Peter Rogers; directed by Gerald Thomas.

**STORY:** The dean of an English private school sees an advertisement by a new school near his home for a headmaster. To get the appointment, the dean must first survive a scheduled visit by a Minister of Education inspector and noted child psychiatrist. While holding a conference with his teaching staff to make certain the inspection will come off smoothly, his plans are overheard by one of his students who promptly spreads the word that the kind old headmaster plans to leave. His classmates decide to sabotage every effort that might elicit praise for the "head" and thus aid him in securing his dream-post. As soon as the inspector and psychiatrist arrive, intolerable behavior erupts and the state of affairs is rapidly transformed into side-splitting pandemonium. Love blossoms right and left and saves the day for everyone as order and the headmaster are duly restored to their accustomed positions.

**X-RAY:** This latest "Carry On" comedy utilizes the peculiar talents of the seasoned cast to fine advantage. With four funnier-than-most comedies under the belt, the zany crew ranges up and down the comic ladder turning in performances loonier and slapstickier than ever before. All of the regulars who made "Nurse" and "Constable" such laugh riots are back for this sequel. A must for those situations that scored with other "Carry On" ers.

**AD LINES:** "Nothing But Nothing Is Funnier And Spicier"; "The Howlingest, Blushing Lesson In Physical Education!"

### The Centurion

SPECTACLE  
77M.

Producers International Pictures  
(French-Italian co-production)  
(Color-Scope)  
(Dubbed in English)

**ESTIMATE:** Okay ancient Greece vs. Rome intrigue and war spectacle.

**CAST:** John Drew Barrymore, Jacques Sernas, Genevieve Grad, Anna Maria Canale, Gianni Santuccio, Nando Tamberlani, Ivan Staccioli, Andrea Fantasia, Gianni Solaro, Jose Jaspe, Vassili Karamis, Dina De Santis, Milene Vukotic, Adrian Vianello. Produced by Mario Costa; directed by Manny Morelli.

**STORY:** In 146, Greece faces submission to  
(Continued on page 5024)



## ALPHABETICAL GUIDE TO 169 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

<b>A</b>		<b>G</b>	
Air Patrol—70m.—Fox	5014	Gay Purr-ee—86m.—WB	4991
Almost Angels—93m.—BV	4989		
Antigone—88m.—For.	4983		
Arturo's Island—90m.—MGM	5009		
<b>B</b>		<b>H</b>	
Bad Sleep Well, The—135m.—For.	5018	Have Figure, Will Travel—70m.—Misc.	4986
Badjao—100m.—For.	4991	Hero's Island—94m.—UA	4982
Barabbas—134m.—Col.	4977	Hook, The—98m.—MGM	5013
Billy Budd—123m.—AA	4981	Horror Hotel—76m.—For.	5015
Billy Rose's Jumbo—125m.—MGM	5001	How The West Was Won—155m.—MGM-Cinerama	4997
Blaze Starr Goes Back To Nature—79m.—Misc.	4983	Huns, The—85m.—For.	5024
Brain That Wouldn't Die, The—71m.—A-I	5021		
Bunny Yeager's Nude Camera—60m.—Misc.	5018	<b>I</b>	
<b>C</b>		I Spit On Your Grave—100m.—For.	4987
Cairo—91m.—MGM	5017	I Thank A Fool—100m.—MGM	4982
Candide—90m.—For.	5011	If A Man Answers—102m.—U-I	4979
Carry On Constable—86m.—For.	5023	Il Grido—105m.—For.	5015
Carry On Teacher—86m.—For.	5023	In Search Of The Castaways—100m.—BV	5005
Centurion, The—77m.—For.	5023	Invasion Of The Star Creatures—70m.—A-I	5021
Chapman Report, The—125m.—WB	4979	Island, The—96m.—For.	4995
Child Is Waiting, A—102m.—UA	5014	It's Only Money—84m.—Para.	4999
Cleo From 5 To 7—90m.—For.	4991	It's Wonderful To Be Young—92m.—Par.	4990
Come September—112m.—U-RE	5017		
Confess Dr. Corda—95m.—For.	5015	<b>J</b>	
Constantine and the Cross—114m.—Emb.	5001	Joseph And His Brethren—103m.—For.	5007
Crime Does Not Pay—159m.—Emb.	4993		
<b>D</b>		<b>K</b>	
Damon And Pythias—99m.—MGM	4978	Kamikaze—89m.—Misc.	4991
Dangerous Charter—75m.—Misc.	5007	Kill Or Cure—88m.—MGM	4998
David And Lisa—94m.—Misc.	5011	Kind Of Loving, A—112m.—For.	4983
Days Of Wine And Roses—117m.—WB	5004		
Devil (The Goddess)—96m.—For.	4992	<b>L</b>	
Diamond Head—107m.—Col.	5009	La Viaccia—103m.—Emb.	4981
Divorce—Italian Style—104m.—Emb.	4981	Lawrence Of Arabia—222m.—Col.	5005
<b>E</b>		Legend Of Lobo, The—67m.—BV	4993
Electra—110m.—For.	5012	Lion, The—96m.—Fox.	4978
Escape From East Berlin—94m.—MGM	4989	Loneliness Of The Long Distance Runner, The—103m.—For.	4999
<b>F</b>		Long Absence, The—85m.—For.	5018
Fancy Pants—92m.—RE.—Par.	4989	Long Day's Journey Into Night—175m.—Emb.	4985
Fatal Desire—80m.—For.	5018	Longest Day, The—180m.—Fox.	4986
Firebrand, The—63m.—Fox	5010	Love And Larceny—94m.—For.	5018
First Spaceship On Venus—80m.—For.	4995	Love At Twenty—113m.—Emb.	5021
Five Hours To Midnight—110m.—UA	5023	Lover Come Back—107m.—U-RE	5017
Follow The Boys—95m.—MGM	5022	Lovers Of Teruel, The—85m.—For.	5016
40 Pounds Of Trouble—106m.—U	5003	Loves Of Salammbo, The—72m.—Fox	4994
Flame In The Streets—93m.—For.	4987	Lucky Pierre—66m.—Misc.	4986
Freud—139m.—U	5006		
Frightened City, The—80m.—AA	4977	<b>M</b>	
<b>G</b>		Manchurian Candidate, The—126m.—UA	4990
		Marco Polo—95m.—A-I	4981
		Maxime—93m.—For.	4980
		Mermaids Of Tiburon, The—75m.—Misc.	5007
		Mighty Ursus—92m.—UA	5010
		Mr. Arkadin—99m.—For.	4996
		Mr. Peter's Pets—75m.—Misc.	5011
		Mongols, The—105m.—For.	4999
		Monkey In Winter—104m.—MGM	5017
		Mutiny on the Bounty—179m.—MGM	4998
		Mystery Submarine—90m.—U	5010
		<b>N</b>	
		Night Is My Future—87m.—Emb.	5009
		Nine Hours To Rama—125m.—Fox	5022
		No Exit—85m.—Misc.	5011
		Nude Odyssey—97m.—For.	5000
		Nun And The Sergeant, The—73m.—UA	4990
		<b>O</b>	
		Operation Snatch—83m.—For.	4987
		<b>P</b>	
		Pagan Island—60m.—Misc.	5018
		Papa's Delicate Condition—98m.—Par.	5022
		Paradise Alley—80m.—Misc.	4983
		Passion Of Slow Fire, The—91m.—For.	4987
		Password Is Courage, The—116m.—MGM	5010
		Period Of Adjustment—112m.—MGM	4994
		Phaedra—115m.—For.	4992
		Playgirl After Dark—92m.—For.	4984
		Playtime—87m.—For.	5019
		Poor White Trash—88m.—Misc.	4983
		Pressure Point—89m.—UA	4978
		Psychosissimo—88m.—For.	4984
		<b>Q</b>	
		Quare Fellow, The—85m.—For.	5012
		<b>R</b>	
		Raven, The—86m.—A-I	5013
		Reluctant Saint, The—105m.—For.	4980
		Reptilicus—81m.—A-I	5009
		Requiem For A Heavyweight—87m.—Col.	4977
		Rice Girl—90m.—For.	5019
		Ring-A-Ding Rhythm—78m.—Col.	4985
		Robe, The—133m.—Fox-RE	5017
		<b>S</b>	
		Samson And The 7 Miracles Of The World—80m.—A-I	5021
		Savage Guns—85m.—MGM	5022
		<b>T</b>	
		Tales Of Paris—85m.—For.	4988
		Taras Bulba—122m.—UA	5006
		Temptation—94m.—For.	5020
		Term Of Trial—113m.—WB	5015
		300 Spartans, The—114m.—Fox.	4978
		Thirty Years Of Fun—85m.—Fox.	5023
		To Kill A Mockingbird—129m.—U	5007
		Too Young, Too Immoral—87m.—Misc.	4991
		Tower Of London—79m.—UA	4994
		Trial And Error—99m.—MGM	4998
		Two For The Seesaw—120m.—UA	4995
		Two Tickets To Paris—78m.—Col.	4997
		<b>V</b>	
		Varan, The Unbelievable—70m.—For.	4996
		Vampire And The Ballerina, The—84m.—UA	5006
		Very Private Affair, A—94m.—MGM	4982
		<b>W</b>	
		War and Peace—167m.—Par.-RE	5017
		War Lover, The—105m.—Col.	4989
		Warriors Five—84m.—A-I	4993
		We'll Bury You—75m.—Col.	4985
		What Ever Happened To Baby Jane?—132m.—WB	4995
		Where The Truth Lies—83m.—Para.	4985
		Wild Is My Love—74m.—Misc.	5018
		White Slave Ship—92m.—A-I	4993
		Who's Got The Action—93m.—Par.	5006
		<b>Y</b>	
		Yojimbo—110m.—For.	4984
		Young Guns Of Texas—78m.—Fox.	4999

## The Centurion

(continued from page 5023)

the Romans with the Government divided as to whether to give in or to fight for independence. Jacques Sernas (The Centurion) is wounded and forced to seek haven in a villa belonging to his adversary, Gianni Santuccio. He is sheltered by Santuccio's daughter, Genevieve Grad, who for his safety's sake transfers him to the home of Nando Tamberlani, whose wife, Anna Maria Canale, falls in love with him. The women are soon both enamoured of him. John Drew Barrymore, suitor of Grad and hatchetman for her father, learns of Sernas' whereabouts, and places Grad in a compromising position. If she agrees to marry him, he says Sernas will go free; if not, he will die. Canale is rejected by Sernas, denounces him, and tells him that Grad and Barrymore plan to wed. The Romans attack and Barrymore, in an attempt to defend the city, moves out to fight. Canale tries to kill Grad but is herself killed. As the battle of Corinth rages, Barrymore is found by Sernas as he tries to kill Grad by forcing her into a snake pit. She is rescued by Sernas, who kills Barrymore. The lovers make their way to safety as Corinth burns.

**X-RAY:** This ancient spectacle has been well made with a cast of thousands of soldiers, who march and engage in impressive battle

due to the presence of mere numbers. The court intrigue and the triangle are less interesting with confusion paramount due to the many unfamiliar names of the Greek cast of characters, whose names are frequently used by the actors. The story and screenplay is by Nino Stresa. Sernas as the lead; Barrymore as the villain, and the two women turn in satisfactory performances; the color and wide screen are impressive, as is the massive production. The entire first portion of the film is slow moving by nature of the intrigue and the love sequences, but once the battle starts, action picks up and is maintained to the end. With the Barrymore name and other assets, this has exploitation possibilities for spots over here. The dubbing is good.

**AD LINES:** "While Empires Clashed and Toppled, One Soldier Fought To Save The Woman He Loved From The Fate Of His Own Army," "Let No Man Stop Us And Hope To Live!"

## The Huns

Producers International Pictures  
(French-Italian co-production)  
(Dubbed in English)  
(Color-Scope)

**ESTIMATE:** Good spectacle is action all the way.

MELODRAMA  
85M.

**CAST:** Chelo Alonzo, Jacques Sernas, Folco Lulli. Produced by Jacque Isken; directed by Roberto Paluzzi; executive producer, David Johnson.

**STORY:** In the 1400's, the Tartar hordes, generally known as "The Huns," roamed central and southern Europe and wreaked havoc on all that was civilized as well as fighting among themselves. Chelo Alonzo becomes "Queen of the Tartars," leads her barbarian hordes in battle, clashes with Jacques Sernas, leader of the Black Tartars, with whom she falls in love. It is Sernas who belatedly comes to her rescue and joins forces with her as she attacks and defeats the heretofore impregnable fortress of Kwarizim. United with their tribes and the defeated people of the city, they dedicate themselves to peaceful co-existence.

**X-RAY:** With a cast of thousands, this spectacle outdoor opus unfolds like a grand scale western. It is action from start to finish with the customs of "The Huns" holding interest between the excellently staged battle scenes. The leads are very good; the wide screen and color a big help; and the dubbing is fine. By very nature, of course, there is plenty of brutality; but the battling and horsemanship is expertly done. The story and screenplay are by Eric Klauss.

**AD LINES:** "Passionate Savages Fighting For Their Lives . . . Their Loves"; "A Historical Film Epic."





FEBRUARY 20, 1963 SECTION THREE  
VOL. 69, No. 8

# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

## Movie Parties Boosted As Top Fund Raisers

The Independent Theatre Owners of Ohio passes along an article by E. B. Radcliffe, movie editor of the Cincinnati Enquirer, stating it is "most constructive," and if you can get your local editor to publish it you may get some unlooked-for business.

### "MOVIE PARTIES"

"A lady was talking to me the other day about problems of raising money for her charitable organization.

"I asked her whether she had considered movie sponsorship.

"She told me she didn't know such a possibility existed. There may be others lacking this information, so here goes for a few words on 'movie party fund raising.'

"It is similar to the theatre party fund raising which, despite gripes of theatre goers and critics, is a major factor in keeping the Broadway theatre going.

"Be that as it may there are two types of movies which may be used by organizations for fund raising purposes in Cincinnati. The first is the picture run on a continuous run basis or 'grind' as it is called. The second is the hard ticket or reserved seat movies such as 'The Longest Day' (Grand) and 'Brothers Grimm' (Capitol).

"If you are interested in enjoying a movie and at the same time raising money for your favorite organization, a call to a theatre man-

(Continued on page EX-480)

## "Lawrence" Mark On Fashion World As Part Of All-Out Sales Effort

Columbia reported that "Lawrence Of Arabia" had concluded an unusual tie-up with one of France's leading manufacturers of children's toys and clothing whereby they will produce a colorful "Lawrence of Arabia Uniform" for children.

By the end of this month, more than 10,000 of these "Lawrence" inspired children's outfits will be available in all major toy outlets and department stores in France. Their sales will be directly tied-in with the film, and each box containing the uniform will carry the "Lawrence Of Arabia" logo along with a "Who Was Lawrence?" pamphlet and a photograph of star Peter O'Toole in Bedouin uniform.

The initial kick-off of this promotion was at the European Toy Manufacturers Fair in Lyon, France, this month.

Furthermore, in cooperation with Gilbert and Company, the candy manufacturer who is bringing out a "Lawrence Of Arabia" coffee candy, Columbia will give out a large amount of free candy to children attending the Fair.

In the United States the film's influence on the new look in millinery fashions will be spotlighted on television stations across the nation via a three-minute film prepared by the Millinery Institute of America. The new "chic sheikh" look in Spring hats, derived from the flowing Arab headdresses worn by

the stars were unveiled to more than 200 fashion editors recently during a show in New York. The fashion show was filmed at that time, concentrating on the creative designs of such top milliners as Mr. Arnold, Adolfo, Hattie Carnegie, Chanda, Lilly Dache, Emme, Mr. John, Irene of New York, Miss Mary, Miss May and Sally Victor.

Many of the models appearing in the "Lawrence" millinery wear a complete "Lawrence" ensemble, consisting of fashions inspired by the film. Each model is made up in Middle Eastern motif, utilizing specially designed cosmetics by Elizabeth Arden.

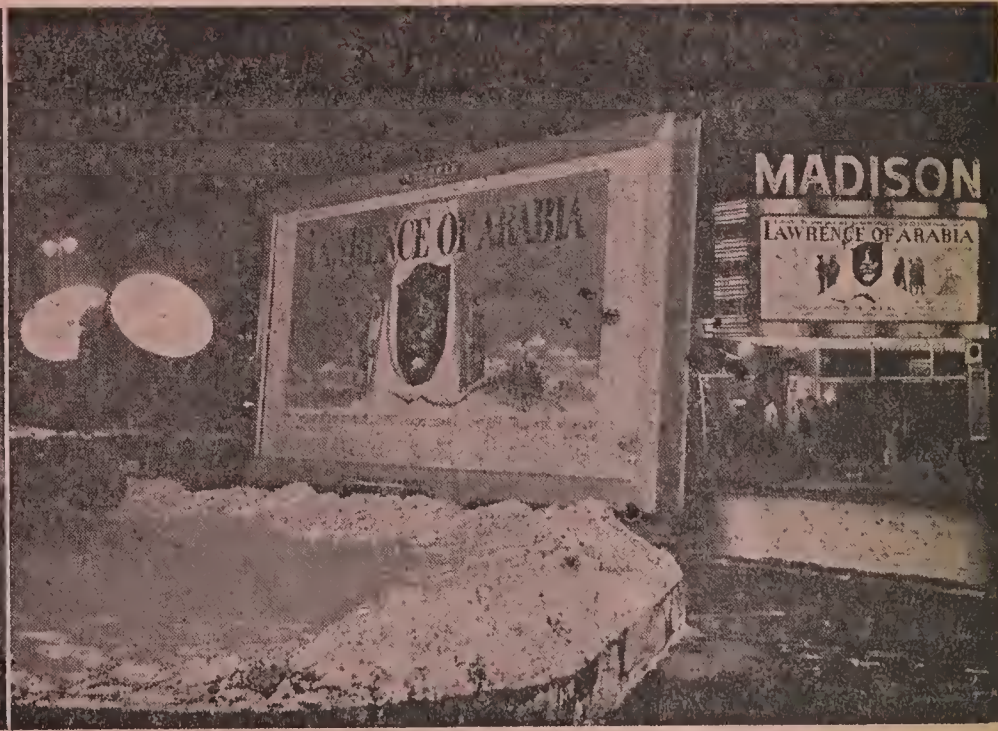
Colpix Records is going all out in its promotional efforts on behalf of the sound-track LP of the film, in addition to its previously announced regular and specially-packaged de luxe editions.

Colpix has purchased 5,000 three-minute hour glass timers. One end of the miniature sand-clocks bears the imprint of the Colpix logo, while "Lawrence Of Arabia" is etched on the other. The timers, along with paperback copies of T. E. Lawrence's autobiography, "Seven Pillars To Wisdom," and the special souvenir booklet of the film, are being sent to disc jockeys.

In addition to the sound-track, Colpix has released three singles of "Lawrence" music.



Exotically-garbed hostesses, left, were on hand at the recent premiere of Columbia's "Lawrence Of Arabia," Madison, Detroit, Mich., which was a benefit with proceeds going to Variety Club's Growth and



Development Center of Children's Hospital of Michigan. On the right is seen the unusual porta-panel set up in front of the theatre. It can display a 24-sheet on either side and is readily movable.



# TOA Advocates Off-Movie-Page Ads As Way To Modernize Showmanship

## YOU COULD GO ALONE...

(but chances are you'd want to bring your husband)  
Better tell him in advance you're going to visit a strange, exotic land and see a man who's not only handsome, but combines an air of mystery and worldly charm. He'll fascinate you even when you learn he's planning to murder one of the greatest men of our time! Still, don't judge him until you meet him in NINE HOURS TO RAMA.

## A NEW TWIST TO COCKTAIL CONVERSATION!

You'll certainly have something to talk about when you witness the plot to kill one of the most important men of our time! Not only that, you'll be in a strange, exotic country... caught up in a whirlwind of romance and... played against backgrounds so spectacular they'll... happens in the unusual motion

## HOW TO LIVE DANGEROUSLY!

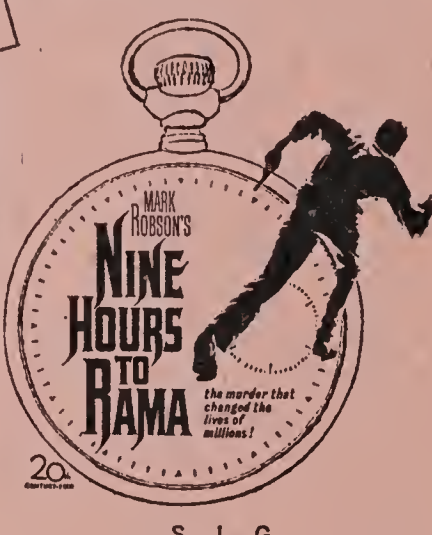
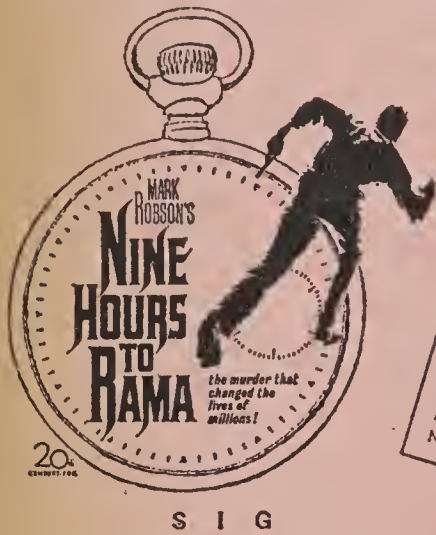
Within two hours you can enter a new world... live in a strange, exotic country... get involved with two beautiful women—and be on a murder mission that will rock every notion on earth! Exciting? You bet it is! BIG? It's one of the most spectacular pictures you'll ever see! So why not see it? NINE HOURS TO RAMA.

## WHERE TO TAKE YOUR DATE... OFF CAMPUS!

Do something different... and whisk her away to the fabled banks of the Ganges... to a strange, romantic world of sights and sounds so breathtaking you'll remember the rest of your lives. What's more, you'll be... plot whose outcome will shake every... writing? Every minute of it is... her to see that unusual

## UP TO YOUR EARS IN WORK?

It's amazing how getting away from the grindstone will sharpen you up. In two hours you can get out of the country... get involved with two beautiful women... and become part of a situation so dramatic you'll remember it for the rest of your life! So live dangerously for a change—see NINE HOURS TO RAMA.



The Theatre Owners of America advocate "Off-The-Movie-Pages" advertising.

"Instead of one or two large ads placed in local newspapers immediately before and on opening day, why not try a series of small ads (with no more total lineage) spread over a week or more.

"These small ads might be placed to good advantage off the movie pages.

"Use of small ads in this manner will accomplish a sustained campaign similar to that employed for other consumer products.

"If your budget can stand it, it may prove effective at the boxoffice to use a teaser campaign in addition to the big day-before-opening and opening day ads.

"In placing radio and television it might be possible to achieve better results by the use of shorter spots extended over a longer period before playdate. Here, too, it could be very worth-while to spot your advertising on programs that correspond to "off-the-movie-page" in print ads, that is, programs that don't usually carry motion picture spots.

"There is no guarantee that any new method of using your advertising will bring better results at the boxoffice, but the re-examination of your promotion from time to time

should prove eminently worthwhile."

Along these lines, 20th Century-Fox has prepared a special series of "preferred position" newspaper ads which will be a key element of the national campaign for "Nine Hours To Rama" to be released in April.

The ads are scheduled for placement on news-pages and will augment film-page insertions. They will be informational and geared to selling tickets, feature the film's thematic art, a sketch of a pocket watch and the running figure of a man.

Also, MGM has stepped up its off-drama page newspaper advertising lineage on "How The West Was Won" as a result of highly satisfactory experiments on previous reserved seat attractions.

First use of off-drama page advertising was for the previous MGM-Cinerama attraction, "The Wonderful World Of The Brothers Grimm," in the hope of reaching infrequent movie-goers who are not regular drama page readers.

Results of this test prompted increased use of off-drama page space for "Mutiny On The Bounty" and, in turn, the second experiment resulted in a decision to use even more run-of-the-paper display advertising for "How The West Was Won."



American International's "The Raven" engagement at the RKO Century, New York City, and other neighborhood theatres was a resounding success despite inclement weather. Peter Lorre's and Boris Karloff's tour which covered 32 RKO and Skouras thetars in the Metropolitan area was largely responsible for this success. The bus which carried the stars and their guard of policemen all around town is shown above.

## TOA Sponsors Contests For "Eddie" Preview Dates

Two managers' contests for the second "Hollywood Preview Engagement" film, MGM's "The Courtship of Eddie's Father," have been set by the Theatre Owners of America.

One contest is for cities with over 100,000 population; and the other for cities, towns and villages under 100,000. Duplicate sets of prizes cover each contest with the first prize in each \$300; second prize in each \$200; third prize in each \$100; and fourth, fifth and sixth prizes in each, \$50.

All that is required is to send your campaign scrap book to: Hollywood Preview Engagement, Theatre Owners of America, 1501 Broadway, New York 36, N.Y. Entries must be postmarked no later than June 15. Every manager playing the picture is eligible.

The contest judges will be Glenn Ford, Shirley Jones, who star in the film; Dan Terrell, advertising and publicity director, MGM; Emery Austin, production manager, MGM; and Herman Silver, TOA director of public relations. The decision of the judges will be final.

## Showmanship, Not Grammar!

Designed as one of the most all-encompassing advertising and promotional campaigns ever put behind a motion picture, Universal has launched a massive campaign to create a saturation "want to see" for Alfred Hitchcock's production, "The Birds," it has been revealed by David A. Lipton, vice-president.

Key to the entire campaign will be a concentrated effort to exploit the four-word phrase "The Birds Is Coming" to the point that it will become a household phrase. It was coined by Hitchcock himself as a provocative, off-beat "ear" and "eye" catcher.

The campaign was initiated with a simple four-word telegram reading "THE BIRDS IS COMING" which Hitchcock has sent to leading trade paper editors, and newspaper movie editors, columnists and critics throughout the country.

"Our aim is to make every person, young and old, in every city, town or village acutely aware of the fact that 'The Birds' is coming to their community," Lipton declares. "They're going to see the phrase 'The Birds Is Coming,' without punctuation, staring at them from magazines, newspapers, billboards, TV screens and they're going to hear it on the radio."

"The Birds Is Coming" has been adopted as the key phrase for all advertising on the Hitchcock production.

## Paperback Boosts "Rama"

A tie-in paperback promotion keyed to the April release of Mark Robson's "Nine Hours To Rama" has been set by 20th Century-Fox with Bantam Books.

The paperback edition, with complete credit for the suspense drama on front and back covers, will be placed on sale by Bantam toward late March, with initial blanket distribution of 500,000 copies in book shops, drug stores, newsstands and other outlets.

The tie-in will be promoted extensively by such materials as rack cards, counter displays and window streamers, all of unusual eye-catching design. Fox field offices are being alerted to coordinate local joint promotions with Bantam distributors and dealers.





# Embassy Launches "Madame"

Embassy Pictures launched an extensive promotional campaign heralding the American debut of Joseph E. Levine's "Madame," starring Sophia Loren, in some 35 theatres in the Los Angeles area. The merchandising encompassed newspapers, radio, television, billboards and stunts.

A comprehensive billboard campaign, utilizing more than 200 illuminated signs in key locations locally and in outlying sections backed the use of other print media.

Additionally, lavishly-decorated floats, keyed to giant

standees of Miss Loren as "Madame," hit every major thoroughfare and intersection in Los Angeles and surrounding cities.

Following through on the float exposures, a crew of beautiful models, formally dressed, but sporting tight T-shirts, over their gowns, emblazoned with "Madame" credits, heralded the attraction in the streets, department stores, restaurants, and on TV appearances.





## THE EXHIBITORS' EXPLOITATION EFFORTS

DON MOTT, publicity director, Greater Indianapolis Amusement Company, Inc., working with Bill Blankenship, Circle manager; and E. J. Clumb, general manager, recently executed the following promotion on U's "40 Pounds Of Trouble" for the Circle engagement. WFBM-TV was contacted. Each morning they have a high rated local program known as Bernie Herman's Movie Party. Herman is quite popular in the area. We decided to have a Bernie Herman Movie Party featuring a special preview of the film at the theatre the Saturday morning the week before opening. In order to get tickets to the party, viewers had to write the TV station, which gave us a 10 day promotion on the air. Bernie made use of stills when he talked about the special showing. On the morning of the preview, the station took their TV news cameras to the theatre and filmed the activities. These pictures were featured on the week-end newscasts. Guests were interviewed by WFBM Radio for playback the following week on their Sound of the City broadcasts. Tuesday following the party, Bernie used a five-minute film clip of the activities and this gave us an additional plug. He gave a nice introduction to the 2100 guests. We presented him with a surprise birthday cake to celebrate the first birthday of "Movie Party." The television time we received was valued at not less than \$4,000. It cost us the price of the special tickets, and one extra showing of the film. Incidentally, the concession business was excellent at the special showing. We tied up with 22 of Hook's Drug Stores in the area. They featured a Hollywood Special Sundae for one week before opening and during the engagement. Each store had window cards advertising the feature and theatre as well as special strips advertising the sundae, etc. We placed a one sheet in the theatre lobby calling attention to the sundae at the drug stores. We contacted the J. B. Dee Scale Company; and they placed a scale in the lobby. If your weight was 40 pounds you were the guest of the theatre. The only number on the dial was "40" and a buzzer went off right at 40 pounds. This attracted a great deal of attention and made the Sunday section of the Indianapolis Times. This kind of promotion can be worked into any kind of situation and the picture is deserving of it. We found the promotion to be of definite value to our engagement.

JOHN C. CORBETT, city manager, Penn Paramount Scranton, Pa., theatres, held a contest to select a 'Miss Cinerama' for the opening of MGM's "The Wonderful World Of The Brothers Grimm," Strand. The winner was an honor student at Marywood College in Scranton, a Miss Barbara Crawley. She visited all the cities in the area and invited the Mayors and other important people to visit Scranton and be her guest to see the film. In each city excellent coverage was obtained from newspapers, radio and television; and 'Miss Cinerama' also appeared on several live television shows. On opening night, a huge birthday cake was furnished by the Jermyn Hotel. This heralded the 10th anniversary of Cinerama. 'Miss Cinerama' cut the first piece of the cake, which was then served to 600 of the opening night patrons.



In a recent tie-up with a scale company, the Circle, Indianapolis, Ind., had this scale in the lobby for U's "40 Pounds of Trouble." If a child's weight was 40 pounds free admission to the theatre was given.

### "Cleo" Lights Broadway

The biggest electrical sign ever utilized for a motion picture was unveiled when 20th Century-Fox inaugurated the daily operation of a giant, animated spectacular for "Cleopatra" high above the northeast corner of Broadway and 46th Street.

More than 1,500,000 persons will view the display each day.

The gigantic sign will convey in silhouette form animated scenes announcing the world premiere of "Cleopatra" at the Rivoli Theatre, Broadway at 49th Street, its premiere on June 12, and its stars Elizabeth Taylor, Richard Burton and Rex Harrison.

Created by the world-famous Douglas Leigh Company, the sign is the only one of its kind in the world, and features a unique photo-electric lighting system that enables animated films to be projected onto a 720 square-foot bank of 4,104 light bulbs.

Each bulb in the sign, which measures 30 by 32 feet, is activated by a photo-electric cell which, in turn, is set off by light passing through a moving picture film.

"The Chicks of Cleopatra" is the title of the second successive eight-page color photo story devoted to "Cleopatra" in the current issue of Playboy Magazine. The layout features Elizabeth Taylor and a large group of young beauties who appear in the 20th Century-Fox epic.

Included in the photo story is Marie Devereaux, an English actress, who also served as a stand-in for Miss Taylor for long shots.



On opening night of MGM-Cinerama's "The Wonderful World Of The Brothers Grimm," Strand, Scranton, Pa., a huge cake in salute to the 10th anniversary of Cinerama was placed in the center of the lobby. 'Miss Cinerama' cut the first piece as the Mayor and other important people looked on.

## Best Window Displays Sought In "Boys" Contest

Theatre exhibitors and record dealers throughout the country are currently being invited to jointly enter a national window display contest held in conjunction with the MGM Record LP album "Follow The Boys," featuring Connie Francis.

The contest inspired by the MGM film will award \$100 each to the winning theatre exhibitor and record dealer who turns in the most original window display. Second and third place winners will each receive \$50 and \$25 respectively. In addition albums of "Follow The Boys" will be awarded to 25 participants whose photographs receive honorable mention.

Photographs should be directed to "Follow The Boys" Window Display Contest, Sol Handwerker, MGM Records, 1540 Broadway, New York 36, N.Y.

### "Victors" Star Interviews Set

The most extensive series of motion picture location interviews for radio transcription use was recently concluded by Columbia Pictures on behalf of three of its overseas productions, Carl Foreman's "The Victors," Carol Reed's "The Running Man," and Irwin Shaw-Robert Parrish's "In the French Style."

Sandy Lesberg, whose top-rated interview program is heard in more than 109 countries throughout the world over WRUL as well as on WBFM in the New York area, journeyed to Europe where he visited the locations of the three films in England, Ireland and France. Following weeks of on-the-set recordings, he returned with material for 20 complete half-hour shows based on informal interviews with top stars of the films on the actual sets between "takes," as well as rare tapes of scenes in "The Victors" with audible direction to the stars by Carl Foreman.

Lesberg's interviews included George Hamilton, George Peppard, Eli Wallach, Jim Mitichum and Carl Foreman on the set of "The Victors"; Laurence Harvey and Lee Remick on the set of "The Running Man"; and Jean Seberg, Stanley Baker, Irwin Shaw and Robert Parrish on the set of "In the French Style."

### Movie Parties

(Continued from page EX-477)

ager will provide you information about how to go about it and what's in it for your group.

"The scale of group cut on the box-office gate goes up in accordance with the size of the block of seats the participating organization guarantees. Lowest participation is 10 per cent of the price of a ticket. Movie theatre parties using the plan range in size from 100 upward.

"There is a better financial break for the movie theatre party fund raisers on a reserved seat project than on those for the 'grind' policy.

"Reasons are obvious: Ticket prices are higher. Performances are limited and selective.

"Records show that all types of organizations have taken advantage of the movie theatre party fund raising plan. PTAs, fraternal groups, hospital aid societies, Schools seeking to raise funds for athletic equipment, uniforms, band instruments, civic clubs, fraternities and sororities, and industrial organization clubs.

"As a matter of fact, veterans organizations will take over the Grand for Pearl Harbor Day showing of 'The Longest Day.'"



# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

## EQUIPMENT WANTED

WANTED: Six tube 70 ampere rectifiers, body form chairs, booth equipment. HARRY MELCHER ENTERPRISES, 3238 West Fond du Lac Ave., Milwaukee 10, Wisconsin, HI 2-5020.

## SPEAKER CONES

SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

## THEATRE FOR SALE

DRIVE-IN THEATRE, Gainesville, Fla. 450 speakers, 15 acres. Write P.O. BOX 52, Gainesville, Florida.

## THEATRES FOR RENT

NEW YORK CITY AREA—600 seats—conventional showing, also only fine arts part-time policy for population 230,000. BOX 246, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

SOUTH JERSEY—650 seats—15 miles nearest competition—recently redecorated. BOX 247, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

## THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

## WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* You enable us to continue serving you, and you enable us to save the ten cents the Post Office charges for each returned copy due to address changes including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy.

*Please notify:*

**CIRCULATION DEPARTMENT  
MOTION PICTURE EXHIBITOR  
317 N. Broad St., Phila. 7, Pa.**

## BOOK SHOP for THEATRE FORMS and SYSTEMS

# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

RELIEF MANAGER available Mondays through Fridays. Relief theatre management position wanted in Philadelphia or Camden area or suburbs. BOX A213, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

FULLY EXPERIENCED MANAGER, turned law student, moving in mid-March to Salt Lake City. Seek part-time industry association there; week-end assistant, relief manager, etc. Write, c/o P. O. BOX 1982, Salt Lake City 10, Utah. (213)

YOUNG MAN-WIFE TEAM promotion, exploitation minded, highly experienced, prefer deal with option to purchase or ? Prefer small town Pacific Northwest. Write R. LAWSON, 311 S. 10th St., Las Vegas, Nev. or phone 382-9929. (213)

JOB WANTED. Projectionist-assistant managing, 25 years experience. Can furnish good references from former employers. Would like to secure job in dry climate in Southwest. Make offer. BOX A26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Operators, 15, beginning March 1st in Ohio. Simple examination necessary. Give experiences, references, age and salary. BOX B26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER, projectionist, film lab technician, 20 years experience. Very strong ideas. Would like to relocate in Florida or California if necessary, with right party only. Married, live in NYC. BOX C26, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROMOTION OF current manager to District Manager creates need for experienced manager for national spotlight upstate New York. Hard ticket and first run hard top. Immediate placement. Write BOX A220, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

CITY MANAGER will re-locate. 17 years two situations. Experienced all phases, including stage, screen and concert. Interested in art cinema. Contacts wanted. Excellent references. BOX, B220, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

TOP THEATRE MANAGER AVAILABLE. Fully experienced in publicity, promotions, advertising and maintenance. 19 years of experience and under 40 years age. Guaranteed results. Best references furnished on request. BOX C220, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

DESIRE POSITION as assistant manager in walled or drive-in theatre. Have five years experience, bondable, good character with references. Prefer job in state of Florida. Age 23. WALTER L. MOORE, 400 Ware St., LaGrange, Georgia. (220)

ARKANSAS LAND opportunity for good theatre manager willing to work and become partner in good situation. Future assured if you have ability. Write your experience and get details from JACK BRAUNAGEL, P. O. Box 759, N. Little Rock, Ark. (26)

EXPERIENCED PROJECTIONIST desires to relocate in Memphis, Tenn. or St. Louis, Mo. JAMES COOPER, 109 West Forest, Jonesboro, Ark. (26)

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☐ Enclosed

☐ Or bill me

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☐ \$5.00 one year

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**CLIP and MAIL TODAY TO  
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Address all  
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{ 317 North Broad St., Phila. 7, Pa.



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The NEW 12 Month Set of Booking Sheets  
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The above illustration is greatly reduced from the actual sheet size of  $3\frac{3}{4} \times 6\frac{3}{4}$  each. Note the flat working surface. **PRICE: \$1.00** per yearly set of sheets, without binder (Including Postage)

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A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

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***. . . for the theatre  
executive who prefers a  
small, compact***

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# MOTION PICTURE EXHIBITOR

FEBRUARY 27, 1963

Volume 69

Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



## June Target Date For N.Y. Production

(See page 5)

## Positive Action By Catholic Press

(See page 8)

David E. Milgram, president of Milgram Theatres and Theatre Owners of Pennsylvania, reports an encouraging response from exhibitors throughout the country to his attack on recent films shown on free television on network prime time. See Page 6.

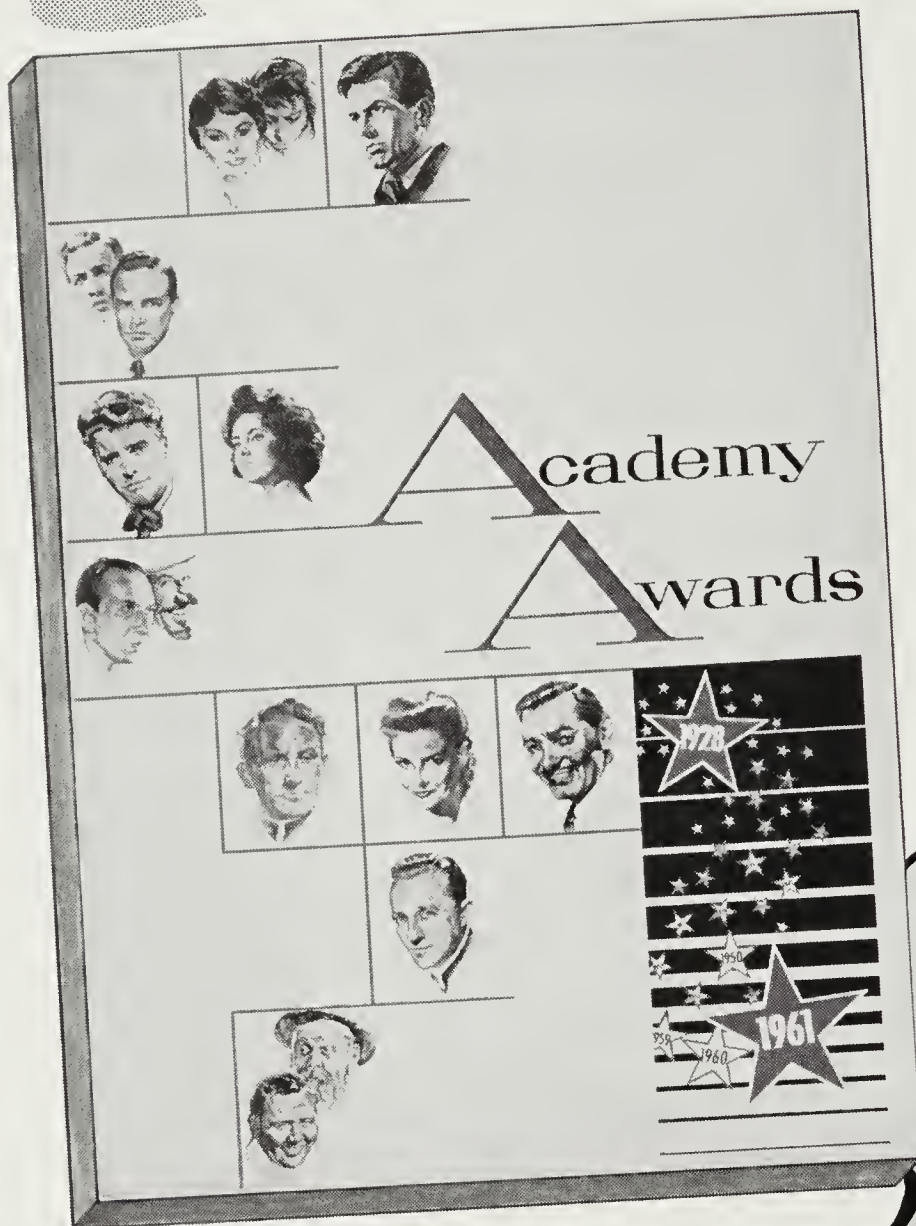
OUR COMPLIMENTS TO THE JUDGE . . . see editorial—page 3



# 80 MILLION *Movie Fans*

are your customers...for this fabulous

## ACADEMY AWARDS PORTFOLIO



featuring the BEST ACTOR and BEST ACTRESS of the year, since 1928.

69 beautifully lithographed (8¼" x 10¾") reproductions of charcoal originals by famed portrait artist NICHOLAS VOLPE — who has a lifetime contract to draw the actor and actress receiving the annual Academy of Motion Picture Arts and Sciences award...contained in a handsome white, black and gold portfolio.

*Free*  
with  
minimum order:

One-minute TRAILER  
2 ONE SHEETS  
2 COUNTER DISPLAYS

Retail  
Price

**\$3<sup>00</sup>**  
per portfolio

Exhibitor's  
Discount

**40%**

- Packed 50 portfolios to the case
- Minimum order ONE CASE

### MAKE THE MOST OF THE ACADEMY AWARDS with these "EXTRA PROFITS"

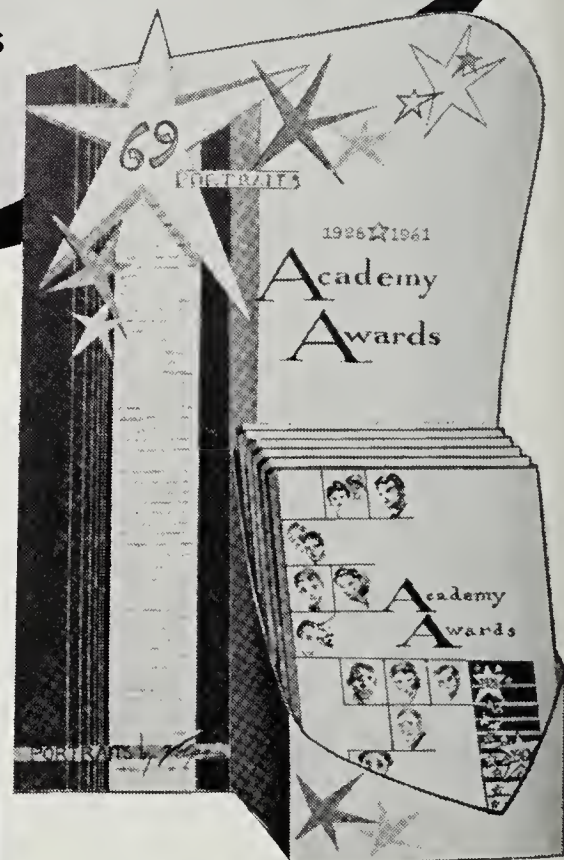
Here's a double-barreled profit-maker that will be easy to sell — and will sell MOVIES, too! Your cost for a case of 50 "Academy Portfolios" is \$90.00. You sell them for \$150.00. Your net profit is \$60.00 per case! Just add up the number of cases you can sell...and look at the profit-potential!

★ Each portfolio contains an IBM card mail-in which enables the purchaser to receive the new winners every year for \$1.00. (Theatre will automatically receive its percentage from these "Bonus Orders".)

★ Theatres will receive new winners and new jackets for left-over portfolios...at no extra cost!

### BACKED BY A SHOWMANSHIP CAMPAIGN!

- ★ **15,000 SPOT COMMERCIALS** will sell this sensational portfolio to fans all over America!
- ★ **90 MILLION VIEWERS** of the Academy Awards Presentation, on ABC-TV coast-to-coast network, will see the "Academy Portfolio" presented before and after the ceremonies!
- ★ **SATURATION RADIO** Over 800 Radio Stations from coast-to-coast, will feature the portfolio EVERY DAY...for 30 days...before — during — and after the Academy Award Presentations!



NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY  
1600 BROADWAY  
NEW YORK 19, N.Y.





# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices.



Volume 69 • No. 9

FEBRUARY 27, 1963

## OUR COMPLIMENTS TO THE JUDGE

NO OTHER WORD has been bandied about in this industry as recklessly as the word, "collusion." It has caused much strife and discontent and has brought about a seemingly endless number of law suits, both real and unreal.

A decisive legal decision handed down by Judge Gunnar H. Nordbye in a federal anti-trust case in Minneapolis brings this entire problem into sharp focus. In effect, Judge Nordbye's decision in favor of distributor defendants upheld the right of the seller of film to choose his own customers.

The exhibitor plaintiff had charged that distribution and defendant exhibitor interests had conspired to deprive him of product. This allegation of conspiracy to restrain trade is a charge heard often in federal courts and has been an effective weapon in disrupting established patterns of clearance and winning moveups, not always warranted, for many theatres.

It makes some sense when two comparable theatres indulge in bidding to obtain product. However, where records prove conclusively that Theatre B can not gross anywhere near the potential of Theatre A, then it seems only fair that the distributor should be allowed to sell where he can expect the most favorable return. It is this business practice which the Minnesota case upholds.

Moving a subsequent run theatre up to first-run status because of an unrealistic guarantee or bid has proved to be an expensive error for many a distributor. They discover that succeeding dates are affected as exhibitors rightfully refuse to follow a theatre that does not run matinees and is not of the "character" that will add prestige to a film. The loss in such a situation is appreciable.

The charge of "collusion" arises when all distributors, facing the same situation, react in the same way. Actually, each seller is simply trying to exercise his best business judgment. Only

in the motion picture industry is he penalized for this.

After all, the suing exhibitor has little to lose beside attorney fees. On the other hand, if he can frighten distributors into granting concessions in the form of bidding privileges or moveup, he has quite a bit to gain. It would appear that the legal dice are loaded.

Not too long ago, a certain theatre which had spent 25 years playing its pictures after first-run in a nearby key town, initiated a similar law suit to the one in Minneapolis. Distribution's case was poorly presented, and the presiding judge knew nothing of the complicated film industry mechanics. As a result, the exhibitor won a whopping penalty and a moveup. Unfortunately, film rentals did not move up correspondingly, and the situation is a bad one for exhibition and distribution alike.

We are glad that Judge Nordbye had the judicial courage to decide in favor of good business and fair dealing. It is not our position that distribution, in former years, did not have its favored customers. We still believe that if the Sherman anti-trust laws are violated, the case should be brought to the attention of the federal courts.

However, good business is not necessarily collusion, and on far too many occasions, the two are confused. The price of conspiracy is high, and we do not believe distribution today is generally guilty of collusion in dealing with the problems of run and clearance in an uncertain market.

We wish that there was some way for exhibition to sell pictures and distribution to buy them, just long enough for each to gain an appreciation of the other's problems. If this were possible, there would be far fewer unjustified law suits crowding court calendars all over the country.

## A TYRANT NAMED HABIT

ONE OF THE MOST difficult forces to overcome is the force of habit. This is true in any area of human behavior.

Many, many years ago, newspapers in setting their advertising standards decided that pages should be built from the bottom in the nature of a pyramid. This became a habit. No one will deny that the top ad position on a theatrical page is the best spot. Yet regardless of the fact that a large ad should have preference, it does not get it. This is true in the great majority of newspapers who are slaves to habit.

It hardly seems fair. On other pages, the advertiser who spends the most money receives preferential space allocation.

Similar unfair treatment is seen in the so-called "free" spot announcements provided for advertisers in most newspapers. Theatrical ads cost more per line than general advertising, so publicity stories are not "free" at all. Yet a child knows that the public has been acclimated to look for theatrical news in the newspapers. Many columnists dealing with the movie

world or the legitimate stage are syndicated in a host of publications.

We believe that you can't get something for nothing, and the cavalier treatment given the motion picture industry by most newspapers bears this out. The "free" filler copy on theatrical pages is paid for by increased ad rates, and also serves the newspaper by relieving it of the burden of filling those columns with other material.

The only way to solve this problem would be to appeal to a newspaper's sense of fair play. This is a job for all showmen. The sight of a one-inch theatrical ad for a neighborhood theatre enjoying the top spot on the theatrical page is an offensive one to anyone who believes in fair treatment.

The manner in which a legitimate, tax-paying theatre owner is treated like a fly-by-night flea circus operator instead of like a businessman is equally offensive.

Here is one habit that needs breaking.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A daughter, **Lori Meryl**, was born to **Rita and Gene Cofsky** on Feb. 18. He is an account executive with the Monroe Greenthal Advertising Agency. They have one other child, a son.

### Diamond Rings

**Jack Zide** and wife **Sylvia**, independent Detroit distributor, tendered an engagement party for their son, **Marty**, and **Nancy Tann** at the Variety Club of Detroit, Tent Five, atop the Tuller Hotel.

### Obituaries

**Jake Cohen**, 69, who had operated theatres in Ottumwa, Ia., for nearly 40 years, died in Phoenix, Arizona, from a heart attack. He was associated with Tri-States and Central States.

**Mrs. Ida Ballinger Johnston**, 72, died from an accident in the Restmore Sanitarium where she was staying. Funeral services were held in Washington, D. C. She is survived by her son and daughter-in-law, Mr. and Mrs. Eric Johnston, two brothers, and two sisters.

**Benjamin G. London**, 73, projectionist, Rideway, Stanford, Conn., died. He had been with the theatre's owners, Consolidated Theatres, Inc., for 25 years.

**Joseph Ryan**, 64, a projectionist in Milwaukee for more than 45 years, died of cancer in St. Francis Hospital. He was last employed at the Wisconsin. Survivors are his wife and a sister.

### IATSE Meeting In Houston

HOUSTON—It was announced here by E. J. Miller, International Representative of I.A.T.S.E. and M.P.M.O. of the United States and Canada, that the General Executive Board of that organization would hold its meeting this year in Houston. Dates for the meeting are from March 18th thru March 23rd.

The General Executive Board meeting will bring to Houston members from all over the United States and Canada.

Heading the delegation will be International President Richard F. Walsh, who will preside at the Board meetings. Others attending will be Walter F. Diehl, Assistant International President; Harland Holmden, General Secretary-Treasurer and the following International Vice-Presidents: James J. Brennan, Ramsey, New Jersey; Harry J. Abbott, Philadelphia, Pennsylvania; Orin M. Jacobson, Tacoma, Washington; John A. Shuff, Akron, Ohio; LeRoy Upton, St. Louis, Missouri; George J. Flaherty, Hollywood, California; A. L. Pat Travers, Toronto, Canada; Jerry Tomasetti, Brooklyn, New York and many others.

### Road Show Post To Maron

NEW YORK—Mel Maron, for more than a decade a member of the MGM sales department, has been appointed head of the department's road show division, it was announced by Morris Lefko, recently named general sales manager. Maron has been Lefko's executive sales assistant.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., FEB. 25

## "Oscar" Nomination Set; "Lawrence" Leads Parade

HOLLYWOOD—"Oscar" derby got underway in earnest as nominations were announced with "Lawrence of Arabia," "To Kill a Mockingbird," and "Mutiny on the Bounty" leading the way.

Nominations in principal categories included:

**BEST PICTURE**—"Lawrence of Arabia," Columbia; "The Longest Day," 20th-Fox; "The Music Man," Warners; "Mutiny on the Bounty," MGM; and "To Kill a Mockingbird," Universal.

**BEST ACTOR**—Burt Lancaster, "Bird Man of Alcatraz," United Artists; Jack Lemmon, "Days of Wine and Roses," Warners; Marcello Mastroianni, "Divorce—Italian Style," Embassy; Peter O'Toole, "Lawrence of Arabia"; and Gregory Peck, "To Kill a Mockingbird."

**BEST ACTRESS**—Anne Bancroft, "The Miracle Worker," United Artists; Bette Davis, "What Ever Happened to Baby Jane?," Warners; Katharine Hepburn, "Long Day's Journey Into Night," Embassy; Geraldine Page, "Sweet Bird of Youth," MGM; and Lee Remick, "Days of Wine and Roses."

**BEST SUPPORTING ACTOR**—Ed Begley, "Sweet Bird of Youth"; Victor Buono, "What Ever Happened to Baby Jane?"; Telly Savalas, "Bird Man of Alcatraz"; Omar Sharif, "Lawrence of Arabia"; and Terence Stamp, "Billy Budd," Allied Artists.

**BEST SUPPORTING ACTRESS** — Mary Badham, "To Kill a Mockingbird"; Patty Duke, "The Miracle Worker"; Shirley Knight, "Sweet Bird of Youth"; Angela Lansbury, "The Manchurian Candidate," United Artists; and Thelma Ritter, "Bird Man of Alcatraz."

Winners will be announced at the Academy Award presentation ceremonies in Santa Monica on April 8, with coverage by ABC television & radio. The complete list of nominees will appear in the next issue of MOTION PICTURE EXHIBITOR.



Seen at the opening of the new RKO 23rd Street Theatre, New York City, with the American premiere of Orson Welles' "The Trial," were, left to right, Abraham Beame, comptroller of New York City; Edward Cavanagh, New York's Deputy Mayor; and Harry Mandel, president, RKO Theatres.



## BROADWAY GROSSES

### Holiday Hypos Business

NEW YORK—Washington's birthday stimulated business on Broadway with Columbia's "Diamond Head" leading the way with a very good opening at the Victoria, and the other houses reflecting strong business with hold-overs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break down was as follows:

**"Term Of Trial"** (Warners). Paramount garnered \$20,000 on the fourth week.

**"To Kill A Mockingbird"** (U). Radio City Music Hall, with stage show, did \$127,000 on Thursday through Sunday, with the second session going to \$175,000.

**"The Longest Day"** (20th-Fox). Warner did \$27,000 on the 21st week.

**"Son Of Flubber"** (BV). DeMille reported \$21,000 on the third week.

**"The Wonderful World Of The Brothers Grimm"** (MGM-Cinerama). Loew's Cinerama announced \$11,000 for the 29th week.

**"Mutiny On The Bounty"** (MGM). Loew's State had \$23,000 for the 14th week.

**"A Child Is Waiting"** (UA). Astor claimed \$21,000 for the second session.

**"Her Bikini Never Got Wet"** (Hakim). Forum announced the fourth week as \$11,000.

**"Diamond Head"** (Columbia). Victoria had a fine \$36,000 opening week.

**"Lawrence Of Arabia"** (Columbia). Criterion did \$47,600 on the 10th week.

**"West Side Story"** (United Artists). Rivoli reached \$14,000 on the 71st week.

### Reade Managers Honored

OAKHURST, N. J.—Eight managers of Walter Reade-Sterling Theatres shared in cash awards in the firm's year end round-up drive, it was announced by Sheldon Gunsberg, vice-president.

The six week drive covered the period from Thanksgiving to New Years Day. One thousand dollars in cash was distributed for the best campaign submitted, exploitation, increase in theatre rentals, and percentage of increase in attendance and grosses, during the drive period.

Ann De Ragon, city manager, Plainfield, N. J., and Jon Doyle, city manager, Red Bank, N. J., split the top cash awards. Other managers in the money included William Miller, Majestic, Perth Amboy, N. J.; Sam Newman, Community, Kingston, N. Y.; Jules Slahetka, Woodbridge Drive-In, Woodbridge, N. J.; Herb Rubin, Community, Toms River, N. J.; Harry Klein, Community, Morristown, N. J.; and Frank Deane, Eatontown Drive-In, Eatontown, N. J.

Two theatre managers of the Reade-Sterling organization have been advised they were winners in the managerial campaign conducted by the Theatre Owners of America for its first Hollywood Preview Engagement picture, "What Ever Happened to Baby Jane?" Rubin, manager, Community, Toms River, N. J., and Samuel J. Giller, relief manager for the circuit, split the fifth place award for the best campaign for the film.



# June Target Date For N.Y. Production

## Myerberg Maps L.I. Studio; Unions Approve Special Pact Designed To Cut Costs On Basis Of Profit-Sharing

NEW YORK—Michael Myerberg, Broadway producer, has announced plans to begin production of low-budget feature films at a proposed five stage studio at Roosevelt Field, L.I., this June.

The announcement precipitated speculation as to whether the move, which involves metropolitan area motion picture craft unions on a participation basis, would affect existing production methods both here and in Hollywood.

The New York craft unions negotiated a special contract for the production of five feature films with Myerberg.

By contributing to lower production costs in the form of contractual concessions, which Myerberg believes will substantially slice his production costs, the unions hope to promote an eventual fuller employment and higher income through a profit-sharing plan. In return for reducing the size of production crews and assigning technicians to functions they would ordinarily not perform, the unions will receive 16½ per cent of the gross from each of the five features.

Efficiencies made possible by the new incentive measures could, Myerberg said, result in savings of up to half of what it might cost to make the films in Hollywood.

Steve d'Inzillo, coordinator for the seven participating unions, announced at the time the contract was signed with Myerberg that the unions involved would be willing to negotiate similar contracts with other producers.

The proposed studios would be constructed on Long Island, utilizing large airplane hangars to be converted to sound stages. Myerberg estimated that the cost of the studios would run approximately \$2,500,000.

It was reported that Myerberg has already held talks with other New York based producers on additional features for production at the planned Long Island facilities.

Myerberg released a fully detailed estimate on the first production, "The Frog Pond," which he says will go before the cameras this June. The total cost for the feature, to be completed on an eight week schedule, was \$356,918.87. This contrasted with a figure of \$733,414.72, which was estimated cost figure for west coast production of the film. A difference of over \$100,000 represented the projected savings on the production staff trimming agreed to by the N.Y. unions.

Unusual in the new contract between the local unions (Assistant Directors and Script Clerks, Local 161; Stage Employees, Local 340; Motion Picture Operators Union Local 640; International Photographers of the Motion Picture Industries, Local 644; Theatrical Wardrobe Attendants Union, Local 764; Motion Picture Film Editors, Local 771; and Make-Up Artists and Hair Stylists, Local 798) was an agreement whereby all matters of production budgetry would be submitted to a joint committee of three union and two production representatives.

Myerberg said that financial backing was already certain for the features, and that they would be made to compete with the large number of English and Italian films that have



ARTIST'S SKETCH OF PROPOSED MYERBERG LONG ISLAND STUDIOS

## Entire Industry Mourns Death Of Bill German

NEW YORK—William J. German died in Hollywood, Calif., on February 17, 1963.

For many years, German was the president of W. J. German, Inc., distributor of Eastman Kodak unexposed motion picture film throughout the United States.

He was born in Port Hope, Ontario, Canada, on Dec. 29, 1888. He is survived by his wife, the former Estella Elizabeth Wehnert; by his sons, Frederick A. German and Arthur W. German; and by six grandchildren.

In 1906, he began his long association with the Eastman Kodak Company, starting as a clerk in the cost accounting department. From 1916 to 1921, German was in charge of planning and distribution of all Kodak products other than sensitized material.

In 1922, German became associated with Jules E. Brulatour, who was then the sole distributor of Eastman Kodak unexposed motion picture film. In 1924, German organized and became vice-president and general manager of J. E. Brulatour, Inc., and on the death of Brulatour in 1946, German became the president of the Brulatour corporations.

In 1952, German organized W. J. German, Inc., which purchased the assets of the Brulatour corporations.

German devoted much time to philanthropic work, and was particularly interested in all

found a strong market in this country. He said that financing was being sought from sources not associated with the motion picture industry.

Under the profit sharing plan, Myerberg may deduct all production costs and half of the distribution costs before splitting the profits from the films with the unions involved.

The locals are empowered by the contract to have access to the producer's books, and participate in some policy making matters when cost is involved. Myerberg pointed out that the arrangement does not mean any partnership between the studio and the unions is being struck up, but that the contract limits the association to an incentive, profit-sharing type program sponsored by production to give the unions added reason to cooperate in reducing costs as much as possible.

The new company will be named Long Island Studios, Inc. Myerberg said that 10 or 15 features per year could be turned out at the planned site.

of the welfare activities of the motion picture industry.

At his death, German was a director, a vice-president, and chairman of the executive committee of Will Rogers Memorial Hospital, and a director of the Foundation of Motion Picture Pioneers, Inc., and the Joint Defense Appeal.

He was active in The Cardinal's Committee of the Laity, American Jewish Committee, Catholic Actors Guild, Jewish Actors Guild, Episcopal Actors Guild, Salvation Army Association, American Theatre Wing, American National Theatre Association, the Actors Fund of America, and the St. Vincent's Hospital Society.

German was an honorary life member of the American Society of Cinematographers; a life member of Local 52 of the I.A.T.S.E.; and a member and past chief barker of Tent 35 of the Variety Club, New York, and a member of the Society of Motion Picture and Television Engineers, the Academy of Motion Picture Arts & Sciences, the Museum of Modern Art, the American Museum of Natural History, and the Metropolitan Museum.

German was a member of the Metropolitan Club, the Lotus Club, the Explorers Club, and the Westchester Country Club.

Funeral services were held at the Frank E. Campbell Funeral Home, New York City, and interment was private in Rochester, N. Y.

Messages of sympathy reached the family from all over the motion picture industry.

## Minsky From SW To Pacific

NEW YORK—Ted Minsky, Stanley Warner's home office film buying staff, is leaving to become administrative assistant to Pat R. Notaro of the Pacific Drive-In Theatres, Los Angeles.

More than 100 of his friends in the industry gave him a farewell luncheon at the Harvard Club. Stuart Aarons was the toastmaster. Among those present were Si Fabian, Sam Rosen, Harry M. Kalmine, W. Stewart McDonald, Irving Ludwig, Rube Jackter, "Razz" Goldstein, Charles Boasberg, Joe Levine, George Weltner, Howard Minsky, Martin Davis, Joe Sugar, Jules Lapidus, Harry Goldberg, Nat D. Fellman, Dave Fogelson, Frank J. Damis, James Totman, Harry Feinstein, Gio Gagliardi, Matty Polan, John Murphy, Irving Wormser, Ed Morey, Ernie Sands, Carl Peppercorn, and many others.



# "Sunday Night Suicide" Revisited

## Exhibitors Stand Up For Sane TV Sale Policy

I read with very much interest your paid open letter, "SUNDAY NIGHT SUICIDE," in MOTION PICTURE EXHIBITOR. I am a small town exhibitor and I don't know how much time I have left in this business. But with what time I have left, I would like to do my part in fighting this give-away. You may know in England that the exhibitors have got Government help in halting tv sales of motion pictures product. They can only run so many motion pictures a week on their tv channels. Parliament has done many things for exhibitors to help them stay in business, because in England they feel they need motion picture theatres.

You have put out your own money \$550 worth to show what happened on one engagement in one of your theatres. Certainly you have my vote of thanks for putting your money where your mouth is. Needless to say, we have much lip service in this industry and no action. I will admit I am setting here like all the rest waiting for someone else to do the job for me in getting a slow down of the product to tv. Right now I am running "EL CID." Sunday nite on tv they ran "ON THE BEACH." Certainly, this hurt me very much. I can't blame some people in sitting home and watching "ON THE BEACH." It's below zero around here this time of year and a foot of snow.

Mr. Milgram, If I can be of any service to you in your good start, please just drop a line. It gives me a lift just to know there are people like you left in this run down industry.

You have written a courageous and enlightening letter, which I read in MOTION PICTURE EXHIBITOR, Jan. 16, 1963. I congratulate you for having the guts, both moral and financial, to expose stupidity wherever it exists. And it certainly has been cropping up in high places, with too much frequency in the past 10 years.

Witness one example of brains versus stupidity. Walt Disney uses tv to promote, not to destroy, the financial returns on his works of motion picture art. And he preserves his creations, as they should be preserved, for future generations to view on the large screen in a motion picture theatre.

For instance, we played "PINOCCHIO" during its original release in 1940, and have played it every time it has been released since then. Each time our grosses have been more than satisfactory, and in February, 1962, we set an all time record with it.

MGM's "THE WIZARD OF OZ" was released in 1939. We played it then, and several times afterward to good returns. And I have no doubt but that we could have set an all time record with it, too, especially with the new popularity of Judy Garland, if MGM had let us exhibit it in 1963.

But no, all I could do was to look in on it for a few minutes this Christmas season, cut down to midget size on the tv screen and laced with commercials. Then I got sick. Think of the millions of dollars lost to all segments of our industry by such stupidity. Excuse me, I believe I'm getting sick again.

Since publication of the advertisement, "SUNDAY NIGHT SUICIDE," in the Jan. 16 issue of MOTION PICTURE EXHIBITOR, David Milgram, president, Milgram Theatres, reports that he has been flooded with replies, congratulatory messages, and offers of assistance from exhibitors everywhere.

The consensus of these letters is that no problem affecting theatres today is more serious than that of practically new motion pictures showing on free television in prime-time hours and on a network basis.

With Saturday, Sunday, and Monday nights locked up by prime-time movies and more to come, exhibitors are sure to be looking for answers at regional and national meetings throughout the land.

Milgram reports that he also received many checks from theatremen to defray the cost of his ad. He has returned all such donations with thanks.

We have been permitted to dip into the Milgram mailbag. On this page are just a few of the many letters on the subject received by the Philadelphia theatremen, who is also president of Theatre Owners of Pennsylvania. For obvious reasons, we have deleted the names of the senders. What follows are some of the things exhibition is thinking about concerning "SUNDAY NIGHT SUICIDE."

I am in complete agreement with your open letter published in the Jan. 16 issue of MOTION PICTURE EXHIBITOR!

I admire your foresight in publishing such a letter, and sincerely hope that you receive a deluge of replies from other theatre owners.

I will appreciate any information you can give me as to what we, as theatre business men, can do about this terrible situation.

I agree with you whole-heartedly and one-hundred per cent and would be happy to lend my support to any moves that might help to clear this ridiculous situation.

I am afraid that the only protection is for all exhibitors to demand a clearance of at least twelve years. This clearance should be a part of all standard contract forms.

You are to be admired for your action. Again, I would be happy to assist in this fight in any manner that I can.

Have just read your open letter to your fellow exhibitors, and because I believe what you have said is so, I'm letting you know.

TV doesn't care a hoot what happens to the moving picture theatre. The truth being known, the sooner theatres are removed from the picture the sooner tv has its way, in all screen entertainment.

Exhibitors of the motion picture theatres of America must, sooner than we think, find the ways and the means of keeping motion pictures produced for the theatres in the theatres for all times.

The tv promoter will say theatres are through, but I say this to this promoter, tv would be through if it wasn't for our product.

I applaud your "GUTS" and clear thinking.

I know that you have expressed the opinions of all exhibitors in your paid open letter in the MOTION PICTURE EXHIBITOR, covered in other press media as well.

Your realistic experience on the Sunday box office grosses are duplicated in our case. On Sunday, Jan. 6, 1963, we grossed \$351, against Sunday, Jan. 3, 1960, when the gross was \$980.

The producers and distributors do not realize how drastically they are ruining their receipts on their product. Any help that I can give you in any way to curtail this nefarious custom, you can call on me and I will be glad to cooperate.

I must commend you highly for fighting the network showing of motion pictures on television.

Keep up the good work!

I did not think anyone in our industry would have "guts" enough to do what you did in your publication regarding "Sunday Night Suicide."

I have protested this to branch managers, but naturally this has to go right to the top if we are going to stop this sort of thing in the future.

We have the same problem in this area, and I am sure that if we exhibitors can fight this thing through together it will benefit all concerned.

Our 1962 grosses dropped about 20 per cent from 1961. This drop is due, somewhat, to local conditions, but principally to the showing of post-1950 pictures on television at prime-time during the week-ends.

Your Yul Brynner example is most convincing, assuming that certain factors such as weather on these Sundays three years apart were somewhat equal.

With present day competitive conditions in exhibition in many, if not most, situations, I believe the only solution lies in the concerted action of exhibition through TOA and Allied.

This action would take the form of provisions in our contracts that would prohibit the showing of pictures on free or toll television for a period of at least ten years after the original date of release.

No amount of reasoning, pleading or persuasion will accomplish this, because we will always have the producer or distributor who will want to get the last dollar out of the successful picture, or who will have to bail out the unsuccessful picture.

I have no knowledge of the legality of such a move, but in this "struggle for survival," we must find a way to accomplish this.

It will take guts, but if we do not act we may have nothing left to fight for in the near future.

I agree wholeheartedly with your statements and believe that enough other exhibitors will also agree. Armed with this evidence of support, you and we should present this plan to our trade organizations and do something about it.

There will be objectors, but I am not interested in why it cannot be done. I am interested only in HOW it can be done.



## NSS Offers Profit Item In "Academy Portfolios"

NEW YORK—A two-way profit item is being offered to exhibitors by National Screen Service, via new Academy Awards Portfolios, which can be sold in theatre lobbies at a tidy profit to exhibitors, it was announced by Burton E. Robbins, NSS president. National Screen is acting as agent for International Sales Services, Inc., of Santa Monica, Calif., in the distribution of the "Academy Portfolios" to theatres.

The Portfolio is comprised of 69 beautifully lithographed reproductions of charcoal originals by famed portrait artist Nicholas Volpe, who has a lifetime contract to draw the actor and actress receiving the Academy of Motion Picture Arts and Sciences awards. Each reproduction is 8¼ x 10¾ inches in size, and the total of 69 reproductions represent every winner of the "Best Actor" and "Best Actress" award for every year since 1928, the first year of the Academy Awards. The uneven number is accounted for by the fact that, in 1932, "Best Actor" awards were garnered by both Wallace Beery (for "The Champ") and Frederick March (for "Dr. Jekyll and Mr. Hyde"). All 69 reproductions are encased in a handsome white, black, and gold portfolio. According to Robbins, this is the first time that Volpe's Academy Award portraits from the collection of the Beverly Hill's Brown Derby in California, have ever been offered to movie fans.

The suggested retail selling price of the portfolio is \$3.00, from which the exhibitor receives a 40 per cent discount, a profit of \$1.20 per portfolio. Portfolios are packed 50 to a case, and minimum order accepted by NSS will be for a single case.

IBM card mail-ins, keyed to each theatre's order, will be included in each portfolio. The purchaser of the "Academy Portfolio" will be enabled, via this IBM card, to order each new pair of Academy Award winners for \$1.00. This procedure may be repeated by the owners of these portfolios from year to year. Through the theatre-identification "keyed" in the IBM cards, International Sales Services, Inc., will be able to re-imburse each theatre, automatically, their 40 per cent of the "bonus orders" received via the IBM cards. Accordingly, theatres will continue to profit from the sales of these portfolios long after the initial sales have been consummated.

According to Robbins, each initial order will entitle the exhibitor to a one-minute trailer, two one-sheets, and two counter displays, for purpose of advertising this item. He added that Portfolios are never outdated, since the new winners of the "Best Actor" and "Best Actress" categories of the Academy Awards will be supplied along with new jackets for the portfolios, for all unsold portfolios reported by exhibitors. There is no charge for this additional service to maintain the year-round saleability of these items.

Robbins pointed out that a huge national showmanship campaign is being placed behind the Academy Awards Portfolios by International Sales Services, Inc., via 15,000 spot commercials, the featuring of the portfolios before and after the Academy Awards presentation on the ABC Network, saturation radio advertising, in which over 800 radio stations coast-to-coast will feature the Portfolio every day for 30 days before—during—and after the presentation ceremonies.

## U-I Plans National Sales Meeting To Discuss Top '63 Product Lineup

### Levy To Lobby For Conn. Exhibs In New Censor Fight

HARTFORD — First proposed measure applying to the film industry has been introduced by Ashford Democrat George J. Quirk of the state House of Representatives, calling for censorship of all motion picture shown in Connecticut under a five-member board to be appointed by Governor Dempsey.

Similar proposals have met with defeat in past legislative sessions here.

Under Quirk's measure, the authority to license films would be vested in the five-member board, which would be authorized to appoint a director and staff to carry out this function.

The duties would include licensing all films determined by the board not to be "wholly or in part obscene, indecent, immoral, inhuman, sacrilegious, or of such character as to tend to corrupt morals or to incite crime."

Licensing fees would be \$3.50 for each thousand feet of film, with a \$3 fee plus \$1 for each thousand feet for a copy of the original.

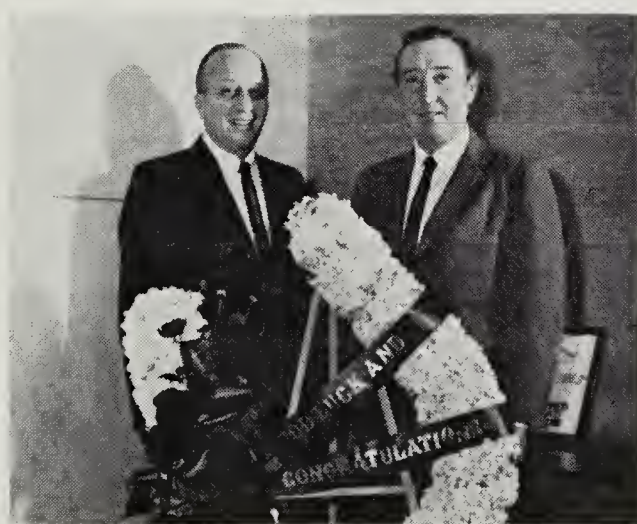
Attorney Herman M. Levy, TOA general counsel, and MPTO of Connecticut executive secretary, has registered with the secretary of state's office as MPTO lobbyist. Public hearing on the Quirk measure is yet to be determined.

### Kalmenson To Coast

BURBANK, CALIF.—Benjamin Kalmenson, Warner Bros. executive vice-president, arrived in Hollywood from New York for a series of top-level conferences at the studio regarding upcoming release product.

Also arriving was Joe Hyams, eastern publicity manager, and already at the studio is Richard Lederer, national director of advertising and publicity.

They will meet with Jack L. Warner and other top studio executives to discuss publicity and promotional campaigns on spring and summer releases, including such important productions as "Critic's Choice," "Island of Love," "Spencer's Mountain," and "PT-109."



Bob Goodfried, left, recently appointed studio publicity director for Paramount Pictures in Hollywood; and Mac St. Johns, the company's new studio publicity manager, are seen with some of the congratulations from their many industry friends on their new posts.

NEW YORK—With a six months release schedule coming up which represents the greatest combined potential of any in the history of the company, Universal Pictures Company has called a week-long national sales convention here, its first in many years, starting on Monday, March 4, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, who will preside.

Universal president Milton R. Rackmil will welcome the participants from all parts of the United States and Canada and will address the closing session.

The meeting will bring together the company's regional sales managers and the managers from its 31 domestic branches. Mark Plottel, general manager of Empire-Universal which handles the distribution of Universal's pictures in Canada, will be a participant. Sessions will be held at the Hotel Waldorf Astoria and the Universal home office.

David A. Lipton, vice-president in charge of advertising and publicity, will come to New York from Hollywood for the convention, and Philip Gerard, eastern advertising and publicity director, will join him in outlining advertising and promotional plans on the pictures which have been set for release.

The company's home office sales cabinet which includes F. J. A. McCarthy, assistant general sales manager, and James J. Jordan, circuit sales manager, will be joined by G. J. Malafronte, manager of branch operations and maintenance, and Irving Weiner, manager, print-control department.

The company's four regional sales managers, Joseph B. Rosen who headquarters in New York; P. F. Rosian from Cleveland; R. N. Wilkinson from Dallas; and Barney Rose from San Francisco, will be joined by the managers of the exchanges in their various regions. They include Richard C. Settoon, Atlanta; Walter E. Armbruster, Dallas; Abe Swerdlow, Los Angeles; Carl Reardon, Philadelphia; E. Myer Feltman, Boston; Isidore Ehrlichman, Buffalo; James Greenleaf, Charlotte; Richard B. Graff, Chicago; Al Kolkmeier, Cincinnati; Harry S. Buxbaum, Cleveland; Murray Gerson, Denver; Ralph G. Olson, Des Moines; Herbert Martinez, Detroit; Philip A. Sherman, Indianapolis; William A. McClure, Jacksonville; Raymond McKittrick, Kansas City; Robert L. Carpenter, Memphis; Michael P. Halloran, Milwaukee; Leroy J. Miller, Minneapolis; Charles R. Ost, New Orleans; Harold Saltz, New York; Charles Hudgens, Oklahoma City; Bernard Golden, Pittsburgh; Russell Brown, Portland; Thomas E. Dunn, St. Louis; Charles E. Wade, Salt Lake City; William D. Kelly, San Francisco; James B. Mooney, Seattle; Alex Schimel, Washington; Jack J. Kaufman, Albany; and James Kelly, New Haven.

Promotional executives joining the sessions will be Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; Jerome M. Evans, eastern promotion manager; and Ben Katz, midwest advertising and publicity representative.

### UA Declares Dividend

NEW YORK—The board of directors of United Artists Corporation declared a regular quarterly dividend of 40 cents per common share, payable March 29 to stockholders of record March 15.



## The Catholic Press Takes Positive Action

CATHOLIC ACTION of the SOUTH is the official Catholic newspaper of the Archdiocese of New Orleans, La. The following editorial appeared in its issue of Feb. 3. We consider it an important contribution to the dialogue that this publication has been conducting with various members of the Catholic press for the past several years.

It is our belief that the motion picture industry and the Catholic press share a desire to see more fine films produced and supported at the boxoffice. This editorial is an important positive step by a responsible, respected publication. For that we thank them and are proud to reprint the editorial in full. It was headlined, "FOR THE MOST PART . . . HONORABLE":

Editorial comment in a recent issue of MOTION PICTURE EXHIBITOR is particularly apropos as this edition of CATHOLIC ACTION goes to press.

Writing in the Dec. 26 issue, Jay Emanuel, publisher of the weekly trade magazine of the motion picture theatre industry, notes: "No one in his right mind can possibly find fault with the aims of the Catholic Church or the Legion of Decency in their efforts to influence the motion picture industry to provide the approved type of motion pictures for adults and/or children. They have both the right and the obligation to do so."

"However, we do feel justified in asking," Mr. Emanuel continues, "whether it is a fair and honest treatment of the majority of motion picture theatres when one reads eight of 10 Catholic newspapers blasting the motion picture industry at the same time and not a word in support of fine family entertainment available."

CATHOLIC ACTION is proud to report that its Jan. 27 issue recorded that of the 187 U.S. films reviewed in 1962, 153 rated the Legion of Decency's "A" classification. Though 27 American films were classified as "B" or objectionable in part, no U.S. made films were condemned in 1962.

Italian film producers, on the other hand, were far from lily-white. The Catholic Motion Picture Center in Rome reported that every third movie produced in Italy in 1962 was morally objectionable. Of the 216 movies produced in Italy, 48 were banned and 29 were labeled "inadvisable."

Commenting on this, the Vatican daily L'Osservatore Romano says the movie industry is racing "to the bottom" in the production of immoral films and the Italian movies are leading the pack. Msgr. Francesco Angelicchio, consultor of the Rome center, said that Italy is the greatest offender, and France runs a close second.

The MOTION PICTURE EXHIBITOR editorial continues: "We respectfully ask, 'Just what has been done by the Catholic Church and the Legion of Decency to support worthwhile pictures?'"

CATHOLIC ACTION feels that a film which is currently playing in a downtown New Orleans theatre is worthy of special commendation.

It is "BARABBAS," a screen adaptation by Christopher Fry of the Nobel Prize-winning novel of the same name by Sweden's Par Lagerkvist. Beginning with the bare Biblical fact of Barabbas' existence, the Swedish novel created an intriguing story of the man who owed his life to the fact that the mob voted for his acquittal rather than that of Christ.

With keen artistry, the film explores how the gift of life to a man already condemned to death may have affected such a man as Barabbas. It ventures to search into the effects of his coming into contact with the Divine Presence and of how this may have have altered his life after the Crucifixion.

Those who have seen "Barabbas" are eloquent in praising its spiritual impact. They describe it as a soul-moving experience.

It is to be hoped that the public will avail itself of the opportunity of viewing this film. In this regard, the MOTION PICTURE EXHIBITOR rightfully complains: "When an exhibitor books a fine film and watches it wither on the vine of public indifference, what is he to think? When he sees his less honorable competitor turning crowds away with a piece of sexy trash, how long can he hold out?"

The situation Mr. Emanuel portrays could be likened to the downtown New Orleans motion picture scene where "Barabbas" is receiving competition from a condemned foreign film booked at an otherwise respectable Canal street theatre.

The theatre in question is not the type which specializes in morally objectionable movies. On the contrary, it has consistently avoided the presentation of such films. This is what makes the situation so reprehensible. Parents have a right to expect something better from a movie house which they have felt they and their children could attend without fear of moral contagion. In their minds, a public trust has been violated!

With the MOTION PICTURE EXHIBITOR editorial, we stand in agreement. "Exhibitors for the most part are honorable men, as interested in the welfare of their children and their community as any moralist."

Specifically, this publication commends Mr. Emanuel for being able to make the following statement: "The publisher of MOTION PICTURE EXHIBITOR has operated theatres for more than half a century. He has never shown a condemned film or a cheapie in order to grab a cheap buck."

Mr. Emanuel continues: "Most theatre men can make the same claim."

Most . . . but not all!

## Carolina Protests "Suicide"

CHARLOTTE—Theatre Owners of North and South Carolina announced it will hold a series of regional meetings on industry matters with attention focussed on opposition to recent prime time television showings of the-

atre films.

The meetings, at which George Meyer, Charleston, S. C., exhibitor and president of the group, will preside are scheduled for Florence, S. C., March 5; Greensboro, N. C., March 19; Columbia, S. C., April 2; Wilson, N. C., April 16; Clinton, S. C., April 30; and Hickory, N. C., May 14.



Morey (Razz) Goldstein, center, president and general sales manager, Warner Brothers Pictures Distributing Corp., is seen at a New York press conference with Ralph Iannuzzi, left, playdate department head; and Larry Leshansky, coordinator of field sales activities.

## MITO Supports Plan To Classify Adult Pix

ST. LOUIS—A resolution for self-classification of films was approved at a special session of the Missouri-Illinois Theatre Owners.

Jim Arthur, Arthur Enterprises, and Phil Nanos were appointed to draw up the official resolution, which reads: "Whereas there has been a request made to this association that the members designate in their theatrical advertising whether the motion picture being advertised is recommended as particularly adult entertainment, and whereas the association feels that this practice can be of general benefit to parents whose children attend motion picture theatres in aiding the parents to select generally those pictures the parents may consider suitable, and whereas the members of the association in general meeting have wished to indicate their acceptance of this practice and that they as exhibitors intend to follow it in their advertising. Now, therefore, be it resolved that the members of the Missouri-Illinois Theatre Owners recommend that all exhibitors follow the practice of carrying in their advertising in reference to motion pictures being exhibited in their respective theatres such information that will advise the general public whether such pictures are considered by the respective exhibitor as suitable particularly for adults. Further resolved that each exhibitor shall in his own best judgment consider the type of entertainment represented by the particular picture being advertised, and if he considers it suitable particularly for adults will so designate it in his advertising."

## Oscar Kits Out Soon

NEW YORK—Blanks by which theatres may order trailers and other material for the promotion of the television show of the Academy Award presentations Monday night, April 8, will go forward shortly to all exhibitors in America through the offices of National Screen.

This was revealed by Charles E. McCarthy, executive vice-president of COMPO.

The order blanks, according to McCarthy, will be tabloid-size press sheets, printed on both sides, but containing space in which exhibitors can fill out their orders.

The promotion kit will include, besides a 50-foot black and white trailer, one 27 x 41 multicolored poster, two 13 x 20 multicolored posterettes, six 8 x 10 multicolored miniatures, one composite mat of assorted ad slugs, and an additional copy of the press sheet. The kits will be priced at \$3 per unit.



## Klein Reports NG Plan To Diversify, Expand

HOLLYWOOD—Eugene V. Klein, president, National General Corporation, following the annual stockholders' meeting at the Chinese Theatre, divulged future diversification and expansion plans of the circuit.

"We are open to everything and anything that makes sense. We will always remain in exhibition but enter broader fields," it was said.

The circuit's theatre expansion is estimated at \$25,000,000 in the next three and a half years for 50 theatres. Klein reported steady improvement in earnings from theatre operations.

The possibility of a cash or stock dividend was seen by Klein, who said there were no plans for additional financing.

New directors named were M. E. Hersch and S. F. Simon.

Hersch has been elected senior vice-president of National General Corp., it was announced by Klein.

The action was taken at a directors meeting at which all previous NGC officers were re-elected for the ensuing year. Those officers re-elected were: Klein, president; Irving H. Levin, executive vice-president; Alan May, vice-president and treasurer; Robert W. Selig, vice-president; Harold Lasser, secretary; and Paul F. Scherer, assistant secretary and assistant treasurer.

Hersch, named to the newly created post of senior vice-president, was formerly president of Mobile Rentals Corp., a leading designer-producer of "instant space" mobile units used by industrial and commercial firms as offices, laboratories, classrooms, and a variety of other applications. Mobile Rentals was recently acquired by NGC as part of a broad diversification program that has in recent months involved the 220-theatre operator in a number of major real estate development and other industrial projects.

## Mirisch Plans Six More

HOLLYWOOD—The Mirisch Corporation, successor to The Mirisch Company, Inc., which transferred title to 20 pictures to United Artists, announced it will make six new pictures costing an average of \$3,000,000 each.

Deals have been made with Fred Zinnemann to make "Angels Walk," according to Harold J. Mirisch, president, who also revealed that Anatole Litvak, John Frankenheimer, Billy Wilder, and others will make films for the new corporation.

On March 1, the Mirisch Company stock will be exchanged for UA class B stock and the releasing company will get title to 20 films including the unreleased "Irma La Douce," "Great Escape," "Toys In The Attic," "Pink Panther," "Summer Flight," and "Kings of the Sun" (formerly "The Mound Builders").

## AMPA Names Montgomery

NEW YORK—Robert Montgomery, Famous Artists School, member of the board of trustees of the Associated Motion Picture Advertisers, has been appointed chairman of a bylaws committee, it was announced by Ted Arnow, AMPA president.

The committee will review the 47 year old organization's bylaws, and make recommendations regarding any necessary changes required to up-date the organization's procedures and streamline approval of its many contemplated activities.

# 12 Major Films, Led By "Cleopatra", For Fox Release To Early Summer

## Allied Spring Meeting In Baltimore March 26

DETROIT—Chairman of the board Marshall H. Fine announced that the spring meeting of the National Allied board of directors will be held at the Sheraton-Belvedere Hotel in Baltimore, Md., on Tuesday and Wednesday, March 26 and 27. Several committees will meet the preceding evening.

The summer board meeting will be held in Detroit the latter part of June, and the annual meeting of the board of directors will be in New York City in October immediately preceding the National Allied convention.

## Prudential's Cin. Interests Go To William Forman

NEW YORK—It was announced here by the Prudential Insurance Company of America and Cinerama, Inc. that Prudential has transferred to William Forman of Los Angeles, California, its entire investment in Cinerama, Inc., consisting of \$15,000,000 of 6% secured Notes, warrants to purchase 300,000 shares of common capital stock of Cinerama, and certain profit participations for a consideration in cash sufficient to return its investment plus accrued interest.

The Prudential representative stated that the operations of Cinerama, Inc. in the motion picture production field has expanded considerably, both in extent and scope, since the time the original loan from Prudential to Cinerama was made, and that this transaction was initiated by Nicolas Reisini, President of Cinerama, Inc., in the best interests of both parties.

Reisini stated that Cinerama had negotiated with Forman its former Prudential loan on terms more favorable to Cinerama which would provide improved conditions required to meet its rapidly expanding operations.

Reisini further stated that in view of Cinerama's recently announced program of expansion in the motion picture field, there was a sound business advantage to Cinerama having its improved financing with interests more familiar with the motion picture industry.

## Col. Promotes Kahn

NEW YORK—Richard Kahn, exploitation manager of Columbia Pictures since 1958, has been named manager of advertising, publicity, and exploitation for "Lawrence of Arabia," the Sam Spiegel-David Lean Production, it has been announced by Robert S. Ferguson, executive in charge of worldwide advertising, publicity, and exploitation for Columbia Pictures, distributors of the highly-acclaimed film. The appointment is effective immediately.

Kahn joined Columbia Pictures in 1955, serving in the pressbook department before moving over to the exploitation department. He has served as exploitation manager for the past five years.

NEW YORK—A program of 12 major films, highlighted by "Cleopatra," will be placed in domestic release between now and early summer by 20th-Fox.

The spring-summer line-up will also include the general release of Darryl F. Zanuck's "The Longest Day," currently in road-show engagements, which will have its first wave of bookings in late June.

Scheduled for national bookings in February are "The Lion," "30 Years of Fun," and the reissue of "The Robe."

Scheduled for March is "House of the Damned," Robert L. Lippert production, with Merry Anders, Ronald Foster, and Richard Crane. Maury Dexter directed.

In April, Fox will lead off with the suspense drama, "Nine Hours to Rama," produced and directed by Mark Robson.

Also scheduled for April is "Marilyn," the feature film highlighting the screen career of Marilyn Monroe, from her first roles to international stardom. Top box office favorite Rock Hudson narrates the picture.

Two Robert L. Lippert productions will be released in May. "The Yellow Canary," suspense drama starring Pat Boone, with Steve Forrest and Barbara Eden. Buzz Kulik directed from a screenplay by Rod Serling. The second will be "Police Nurse," with Merry Anders, currently in production.

For June, Fox will release "The Stripper," produced by the late Jerry Wald and directed by Franklin Schaffner. Joanne Woodward, Carol Lynley, Richard Beymer, Claire Trevor, and Gypsy Rose Lee star in the film, which is based on the William Inge Broadway play, "A Loss of Roses."

Two major productions are slated for July. The first is "The Leopard," Geoffredo Lombardo production, directed by Luchino Visconti, starring Burt Lancaster, Claudia Cardinale, and Alain Delon. Based on the novel by Giuseppe Di Lampedusa, it was filmed in Italy in DeLuxe Color and Technirama. The second film is "The Condemned of Altona," produced by Carla Ponti and directed by Vittorio De Sica. It stars Sophia Loren, Maximilian Schell, Frederic March, and Robert Wagner in a powerful personal drama set in post-war Europe.

## Rank Shifts Execs.

NEW YORK—W. H. Jamieson, now in charge of Latin America, has been named supervisor for the entire Western Hemisphere with responsibility for sales in the United States and supervision of distribution in Canada and the West Indies, as well as sales chief for Latin America, in a reorganization of the Rank Organization's film distribution setup.

Frank H. Fisher, who formerly handled the Rank sales organization in the U. S., headquartered in Toronto as vice-president and general manager of Odeon Theatres (Canada) Ltd., and had an office in New York City.

E. Andrew Allen, now manager in Belgium, will replace Frank L. Vaughan, who is retiring as general manager of Rank Film Distributors of Canada, Ltd., with headquarters in Toronto.

A. J. Birley, formerly with the Rank office in Paris, and more recently for a number of years at the London main office, will succeed Allen as Belgium manager.



# Jack Webb Heads WB TV Production; Orr Shifts To Theatrical Film Post

NEW YORK—The appointment of Jack Webb as executive in charge of television production for Warner Bros. Studios is announced by Jack L. Warner, president of Warner Bros.

At the same time, it is announced that Michael Meshekoff will become Webb's executive associate. Webb and Meshekoff will take over their new assignments on March 4.

The selection of Webb for the post will mark the beginning of a re-tooling of the company's television operations with a view to establishing Warner Bros. as Hollywood's leading maker of filmed television shows, Warner said.

Besides continuing with projects already launched under the Warner television banner, Webb will start immediately on the development of new programs with emphasis on the acquisition of creative new talent from every level.

"We will produce quality television to hit the audience-appeal target from every angle," Webb declared. "We also expect to stimulate interest from all areas of television activity, including writers, directors, performers, and package deals. We are intent on the development and realization of a completely new concept of television production."

Webb pointed out that Warner Bros. has unsurpassed production facilities in its sound stages, back lots and technical equipment, in addition to its highly skilled craftsmen.

One year ago, Webb came to Warner Bros. as an independent producer, during which time he initiated the "True" series for the CBS network, with Meshekoff as producer. His success in television and motion pictures is well known.

William T. Orr, for seven years in charge of television production at Warner Bros., will move to feature production, it is announced by Warner.

Orr, a Warner Bros. vice-president, undertook the television assignment at Warner Bros. in 1955. Under his supervision, the studio developed most of its successful tv ventures, including "Maverick," "Cheyenne," "77 Sunset Strip," and many others.

In his new post on the theatrical side of studio operations, Orr will concentrate on high-budget film production.

## 19 "West" Dates Set

NEW YORK—"How the West Was Won," following its star studded American premiere in Hollywood, has been set by MGM to open in 19 additional cities in the United States and Canada before the end of March.

The Cinerama production will open Feb. 28 at the Orpheum, San Francisco; McVickers, Chicago; and Capri, Dallas. On March 7 openings will take place at the Cooper, Denver; Music Hall, Detroit; and Boyd, Philadelphia.

The spectacular film will open on March 14 at the Martin, Atlanta; Capitol, Cincinnati; Cinerama, Honolulu; Windsor, Houston; Cooper, Minneapolis; and Uptown, Washington, D. C.

March 21 openings have been scheduled for the Palace, Cleveland, and the Warner, Pittsburgh; with March 28 openings at the Boston, Boston; Empire, Kansas City; Imperial, Montreal; Martin, New Orleans; and Eglinton, Toronto.

## Fabian Accepts Chairmanship For Boasberg Testimonial

NEW YORK—S. H. Fabian, president of the Stanley Warner Corp., has accepted the chairmanship of the forthcoming national exhibitors' testimonial luncheon for Charles Boasberg, newly appointed president of Paramount Film Distributing Corp.

The luncheon will be held at New York's Americana Hotel on Wed., March 20th.

"Charles Boasberg is one of the most capable executives in our business. He has the respect and admiration of theatre owners throughout the country because of his proven integrity and character," Fabian said. "It is for this reason that he is also a very close personal friend to many of us, including myself."

Representatives of the nation's top exhibitor organizations have been designated as honorary chairmen of the testimonial luncheon to Boasberg. They include Jack Armstrong, president, National Allied; Harry Brandt, president, Independent Theatre Owners Association; William Forman, Southern California Theatre Owners; Robert K. Shapiro, president, Metropolitan Motion Picture Theatres Association; and John Stembler, president, Theatre Owners of America.

## Amusement Stock Tips

NEW YORK—In a recent market letter, Bache and Company recommended Columbia Broadcasting System stock, saying, "We look for a solid earnings gain for CBS this year, perhaps to the \$3.50 area on the new stock and continue to regard the shares as an excellent long term investment."

Walt Disney Productions stock is also recommended with the comment that "new Disney pictures are doing very well at the box-office, particularly 'Son Of Flubber' . . . with Bache and Company estimating that 'the full year earnings will better last year's record of \$3.14."

## Filmways' 1963 Production Budgeted At \$10 Million

HOLLYWOOD—Filmways, Inc., has locked up \$10,000,000 in movie production for 1963, according to financing and distribution agreements which the company has with three major distributors.

Martin Ransohoff, Filmways production chief, will put a feature into production every three months for the rest of the year.

First to roll is "Wheeler Dealers," James Garner-Lee Remick starrer, which is shooting at MGM with Arthur Hiller as director. Picture will be released by MGM.

In May, Jules Dassin puts his Filmways' "The Light of Day" into production in Istanbul with Melina Mercouri and Peter Sellers heading up an international cast. United Artists will release.

"The Americanization of Emily," starring William Holden, rolls in London on July 1 for MGM release.

1963 production will wind up with "The Sandpiper" which is scheduled for production on Oct. 1, for Columbia release.

Filmways already has set part of its production schedule for 1964, with \$13,000,000 allocated for properties now in preparation or anticipated.

"The Loved One," Evelyn Waugh's best-selling novel, is presently being scripted by Charles Eastman, and an early January start is presently planned. This will be followed by "Lighter Than Air," a novel of the exploits of Navy blimps.

## Censor Fee Refund Sought

WASHINGTON—Eight distributors, Universal, Allied Artists, RKO General, Paramount, 20th-Fox, United Artists, Columbia, and Loew's, have asked the Supreme Court to review Pennsylvania's Supreme Court refusal to direct refund of \$4,637,258 paid in license fees in that state between 1915 and 1953 under the state's censorship law, which was declared unconstitutional by the Supreme Court in 1956.

The fees, claimed by distributors to have been paid under duress, were refused payment by the State when their petitions were turned down. The Pennsylvania Supreme Court held that the fees were paid voluntarily, since they could have been paid under protest, after which suit could have been brought for recovery, and that further the five-year statutory period for recovery is reasonable.



The winners of the Managers' Contest on TOA's Hollywood Preview Engagement of Warners' "What Ever Happened To Baby Jane?" were selected by, left to right, Ernie Grossman, promotion manager, Warners; Ed Feldman, vice-president in charge of advertising and publicity, Seven Arts Productions; Joe Alterman, administration head of TOA; and Herman Silver, TOA's director of public relations.



"How I Would Sell . . .

# "SHOW BOAT" & "THE GREAT CARUSO"

MGM's "Show Boat" and "The Great Caruso"—TOGETHER! This package of entertainment unquestionably represents the greatest musical presentation of our time! They are two of the finest shows that ever came from the MGM Studios.

Great performances by Ava Gardner, Howard Keel, Kathryn Grayson, Marge and Gower Champion and many others in "Show Boat." The fabulous Mario Lanza pouring his heart out in "The Great Caruso," co-starred with Ann Blyth. What a wealth of talent.

And those immortal Kern-Hammerstein "Show Boat" songs: "Why Do I Love You," "Just Bill," "Can't Help Lovin' That Man," "Make Believe," and William Warfield's spine-tingling rendition of "Ol' Man River"—11 wonderful, unforgettable songs! "The Great Caruso" is truly Lanza at his most thrilling best. All of 23 song selections are presented as the life of Enrico Caruso unfolds. In addition to the famed arias, there's the memorable "Because" and "The Loveliest Night of the Year."

There's money, there's magic in this fabulous combination. There's laughter, there are tears, there's star-wealth and music glory! There's heart-thrill to lift the customers to the skies! MGM has gone all out to help you, the exhibitor, to promote this once-in-a-lifetime pair of hits with a campaign befitting the stature of the marvelous entertainments on your screen!

Here are some promotional ideas:

1. Previews are a MUST. Exhibitors and opinion-makers *must* screen them to fully realize how wonderful they are.
2. They are as BIG as practically *any* current continuous-showing offering, and should be handled as such. They are NEW to a new generation and *everybody* wants to see them again!
3. Music is a big part of the promotion. RCA Victor is going all out for the Mario Lanza "Great Caruso" album; MGM



## MGM's Ageless Duo Of Musical Joy For All The Family

An Exclusive

SHOWMANALYSIS

Prepared by—

SI SEADLER of MGM



**ABOUT THE AUTHOR** • Because Si Seadler is an informal chap, we asked him to send us an "after hours" photo. The result is this snapshot taken at Rockefeller Center, New York, a favorite hangout. The hat goes with the rest of the outfit, which includes ice skates. No need to set down a detailed biography here. Si has been with MGM since "way back when," and, as he puts it, is "still in there pinching." (Ouch) A mighty active fellow in addition to his advertising-promotion efforts for Leo the Lion, this young-hearted film business veteran is an expert swimmer, one of El Morocco's best dancers, a hiker of note, and handy at making speeches. We asked for a wrap-up. Si wrote: "Love people. Enjoy work. Have fun."

Records for the "Show Boat" soundtrack album; Chappell Music, Inc., for the "Show Boat" sheet music; Robbins Music Corp. for the "Caruso" sheet music.

4. Simon & Schuster is promoting its life story of Caruso together with the picture.

5. Mario Lanza Fan Clubs are backing his picture nationally.

In order to make certain of important trade press attention, MGM arranged a buffet screening, first "The Great Caruso," followed by a buffet, then "Show Boat." For preview purposes locally, the following handling was arrived at in consultation with exhibitors. Two previews on consecutive nights would be planned, but since these are not *new* pictures it is deemed advisable not to advertise them in the usual "Hollywood Preview" manner, but instead to call them "SPECIAL TREAT!" The first night "Show Boat" would be scheduled, and ads, lobby signs, etc. would hail: "SPECIAL TREAT TONIGHT! In addition to our regular show, an advance presentation of one of our big forthcoming attractions!" The second night "Great Caruso" would be shown and copy would read: "ANOTHER BIG SPECIAL TREAT TONIGHT! Last night we showed a big coming attraction in addition to our regular

**AUTHOR** borrowed an idle window from friend Ira Goldstein, New York realtor, and dressed it up like this to show what could be done in a tieup with any local music store.



# THRILL TO JEROME KERN'S GREATEST SCORE! ON MGM RECORDS

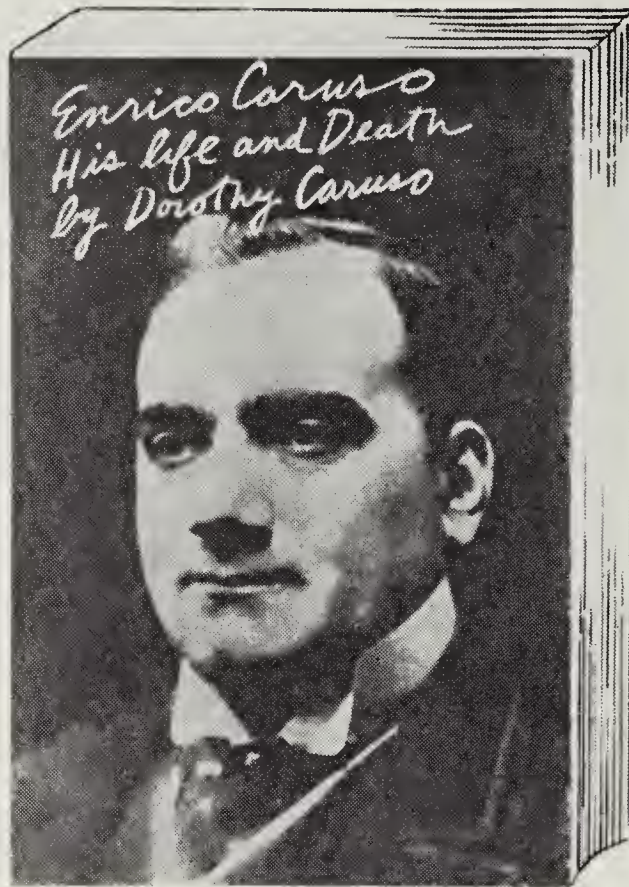


## THRILL TO THE MGM MOTION PICTURE MUSICAL SHOW BOAT

KATHRYN  
GRAYSON

AVA  
GARDNER

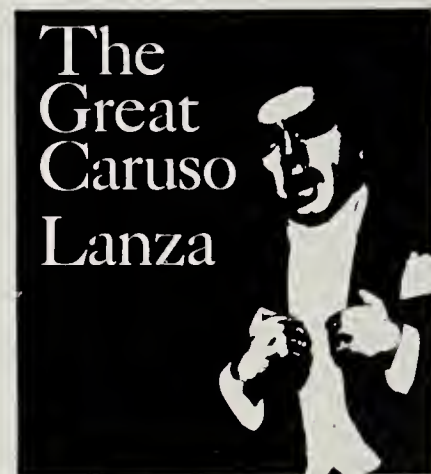
HOWARD  
KEEL



LEFT, the MGM Records streamer for "Show Boat" is available gratis from National Screen Service. ABOVE, the jacket of the Simon and Schuster book of Caruso's life written by wife Dorothy, another excellent exploitation aid for the film. RIGHT, the RCA Victor Records streamer for the album on "The Great Caruso."

# THE THRILLING VOICE OF MARIO LANZA

(LSC 112714)



"THE GREAT CARUSO" - First Time In STEREO  
ELECTRONICALLY REPRODUCED

## RCA VICTOR RED SEAL

SEE THE MGM FILM  
"THE GREAT CARUSO"

show. Tonight we present ANOTHER advance screening of one of our great forthcoming pictures."

For the actual invitation card for opinion-makers, disc jockies, music store people, press, radio and TV personalities, and any other local celebrities who might help, each local situation will decide the method to be used. A suggestion has been made for a double post-card, the upper card to contain general copy and dates, with explanation that the lower half, split in two with a rule down the middle, represents two cards of admission, left half for "Show Boat," right half for "Great Caruso." The copy for the upper card is as follows, "WE'VE HEARD IT OFTEN!" "I'd love to see 'Show Boat' and 'The Great Caruso' again!" Great News! We're bringing them back! Until you see them again you just can't realize how wonderful they are! We're having Special Treat Advance Showings: "SHOW BOAT" (date) "THE GREAT CARUSO" (date). We hope that you and a guest will see both or either one. Retain this top card as reminder of dates. Tear off the card below and use the left half as admission to "Show Boat" and the right half as admission to "The Great Caruso." (signed) The Management.

RCA Victor Records and MGM Records are a powerhouse behind your promotion! Their album with Mario Lanza songs from "The Great Caruso" is being re-processed in stereo for the first time, and they are backing it with an extensive advertising and promotional campaign.

RCA Victor has placed this album on its release schedule and has sent ad mats to all distributors with authorization to place these ads in March or April. The national office supports this advertising and specifically calls the distributor's attention to the fact that space is left in the ad mat for the local playdate of the picture! Distributors have been asked to place this ad concurrently with the playdates and to work with theatre managers in promotion.

A very attractive multi-colored 14" x 24" display streamer is used by RCA Victor for windows, but is equally eye-compelling for use as a lobby hanger. Available gratis through NSS!

RCA Victor's home office publicity department sent a na-

tional mailing to major music critics and 1500 disc jockies throughout the nation. It includes the following: (1) The Mario Lanza Album, (2) A press release with information about MGM's presentation of the "Show Boat"—"Great Caruso" combination, (3) A copy of the Caruso life story published by Simon and Schuster.

The MGM Records "Show Boat" album with the voices of the stars right from the sound track is an exciting salesman for the famed musical. Use it in every conceivable manner and be sure that MGM Records is giving it a big lift nationally to help your engagement.

MGM Records has made up a special ad mat and will enter into cooperative advertising campaigns on a local level with distributors. Space will be left on this mat for insertion of theatre and playdate.

You will be getting advance cooperation by way of special mailings from MGM Records home office and through personal contact to their distributors telling the value of tying in with theatres. Distributors will be notified of playdates and will work with dealers and with you for music store window displays. They will contact disc jockies locally to urge the playing of songs from the "Show Boat" album and to invite them to screenings set up by theatres.

The fact that both MGM Records and RCA Victor Records are providing free a 14" x 24" streamer (both available at NSS) makes it possible to design an especially attractive lobby with these multi-colored streamers hanging from a cross-wire. Both streamers are equally useful for music and department store windows.

Simon & Schuster's new paper-bound edition of Dorothy Caruso's book, "Enrico Caruso, His Life and Death," provides ideal opportunity to make book-store tie-ups. S&S are mailing to book reviewers throughout the country a copy of the book, the RCA "Mario Lanza" album, and information about the presentation of the picture. Simon & Schuster regional directors will be glad to cooperate with you in every way possible.

An unusual promotional opportunity presents itself this year, the 90th anniversary of Enrico Caruso's birth. He was born on Feb. 25th, 1873. This lends itself to press stories, tv and



radio observances, with the playing of the Lanza songs from "The Great Caruso." A gimmick idea could be to ask a disc jockey to play a genuine Caruso rendition of an aria followed by a similar rendition by Lanza in the picture, without identifying either, and have a contest from listeners to identify. Prizes of albums might be promoted from music shops by giving them a credit line. Library tie-ups might be arranged with the Caruso book and other Caruso memorabilia, photos, etc.

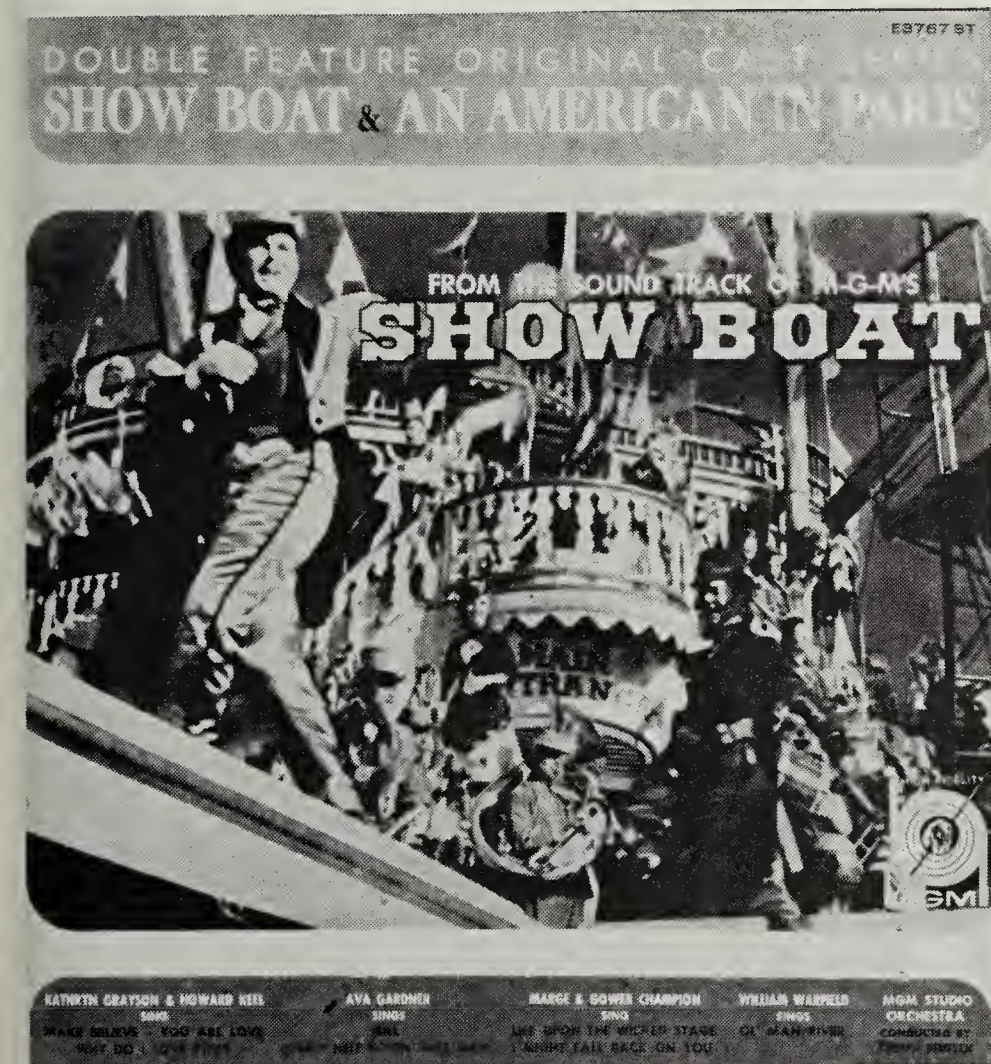
From the first announcement of the forthcoming release of "The Great Caruso," MGM's home office received numerous inquiries from Mario Lanza Fan Clubs. The devotion and interest of these loyal followers of Mario Lanza is literally amazing and you may be sure that if there is a chapter in your city, they will be only too happy to cooperate with you in a publicity effort.

The device of a recording playing continuously in the lobby is especially pertinent where the records of Mario Lanza are available. An advance teaser could be a locally produced trailer, with a brief section of the track and an announcer's voice advising of the forthcoming playdate. An ambitious suggestion, which some might be able to work out, is a cut-out of a Pagliacci clown, played by Lanza, as lobby standee, with a record being played and the music ostensibly coming from his mouth.

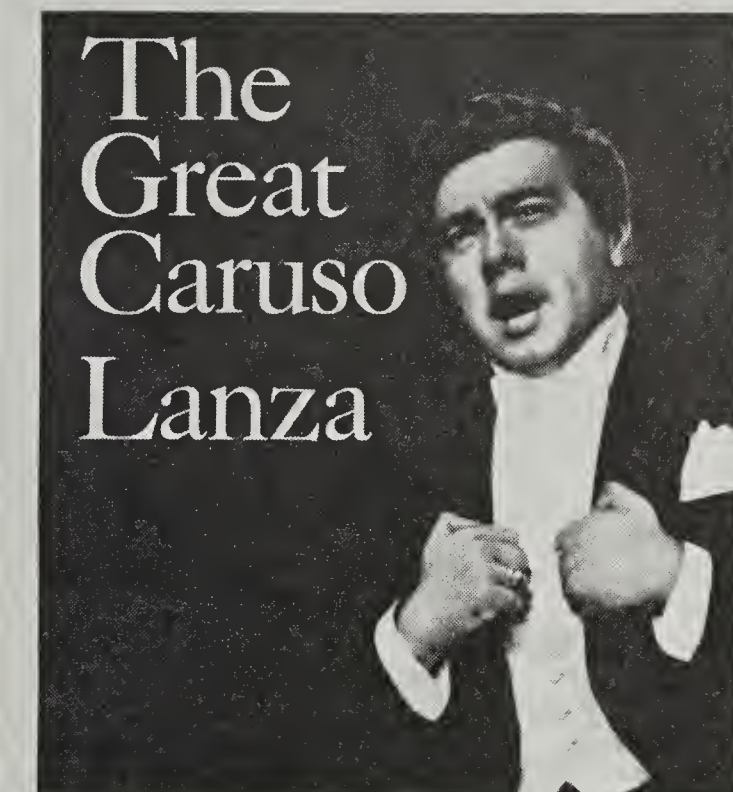
Don't ignore the possibilities of adding to the music promotion via the important medium of sheet music. Robbins Music Corp. is sending a special mailing to disc jockies to further emphasize the music from "The Great Caruso." Their representatives are sending letters to their contacts asking for air play of the songs from the picture. These representatives can be most helpful in conjunction with window displays and other music store tieups.

Similarly, Chappell Music, Inc., is prepared to assist in the exploitation job for "Show Boat." Representatives have been asked by the home office to cooperate with you, the exhibitor,

**ALBUM cover of the MGM Records sound-track recording features a photo of the stars of "Show Boat" and should be displayed.**



LSC-1127(e)



RCA  
QUESTA O' STELLA  
LA DONNA E' MOBILE  
PARMI VEDI? LE LANE  
Tema  
RECONDITA ARMONIA  
E LUCEVAN LE STELLE  
L'ENIGMA D'AMORE  
UNA FORTIVA LACRIMA  
L'ENIGMA D'AMORE  
CIELO E MARI  
Pagliacci  
VESTI LA GIUBBA

**MARIO LANZA, whose voice still thrills millions of fans, graces the cover of the RCA Victor "Great Caruso" record album.**

through special mailings and through disc jockey contacts. Chappell will assist in all phases of the promotion of the songs from "Show Boat," especially as performed in the MGM Sound Track Album. Representatives in your immediate locality are ready to assist your playdate. Be sure to take advantage of the opportunity.

Along with all this activity, you may wonder how to make best use of the still active and energetic Mario Lanza Fan Clubs throughout the country. Mrs. Mildred Fisher is president of the Mario Lanza Memorial Club, at 2513 Veterans' Drive, Wilmington 3, Del. She has graciously agreed to provide addresses of local chapters. Mrs. Fisher also suggests that some theatres, in their fan club tieup, might wish to distribute brochures about the club in their lobby, and she would be glad to furnish exhibitors with material upon request. MGM is providing Mrs. Fisher with information concerning playdates, and she, in turn, will alert member chapters in the cities concerned.

The enterprising exhibitor will get the most mileage possible out of the special screenings arranged for this entertainment bonanza. Turn every person attending the screenings into a salesman for the pictures. Have a post card printed up, and distribute it to the theatre mailing list and to all who attend the "Special Treat" screenings. Copy should read, "I just saw 'Show Boat.' Take a tip from me. It's just wonderful." Do the same for the "Caruso" screenings. Put up a sign in the lobby, "Send a postcard to your friends. We'll mail it for you." Word of mouth will be a powerful assist to your playdate.

This musical package is loaded with grossing potential and entertainment both. Take full advantage of the many selling features available by planning and carrying out a hard-hitting, varied campaign. Treat the pictures like something special and they will perform that way.

The suggestions above are only part of what the exploitation-minded exhibitor can do to boost returns on his play date of this ageless musical double-header.



# The NEW YORK Scene

By Mel Konecoff

THE ONLY KIND of patient "Dr. No" is expected to treat is an ailing boxoffice, and according to sources abroad, "he" has done quite well there. In line with this thinking, the publicity, exploitation, and advertising departments of United Artists, distributor of the forthcoming thriller, have gone all out and have come up with an aggressive and attention-getting campaign.

As vice-president Fred Goldberg put it, too many exhibitors today simply lift a few ads out of pressbooks as their campaign, which is not taking advantage of a film's or campaign's potential. Exhibitor participation in the "Dr. No" campaign has been requested because it is "one of the hottest pieces of film around in some time." This has resulted in much supplemental material approved by these exhibitors being added to the selling plan.

Gabe Sumner, dynamic national director of advertising, publicity, and exploitation, was not only looking at the release of "Dr. No" but to the others in the series by Ian Fleming which will be made in the future. The second will be "From Russia With Love," which will go later this spring. Since UA has quite an investment in series hero James Bond, it will attempt to make him one of the most publicised spies in history. This will also mean that relatively unknown newcomer, Sean Connery, who portrays Bond, will become one of the best known actors in the business.

There are several phases to the campaign, one of which will be the touring of a "Dr. No" kit containing a large number of scene and star stills from the film, information about James Bond such as his women, his liquor, his arsenal, his clothes, etc., which will go to 250 press and radio and tv people in 20 cities coast-to-coast. This will be accompanied by a boxed set of the nine Bond thrillers written by Fleming to date. These and the dossier in velvet containing a mysterious letter and provocative stills is expected to pave the way for Connery and three attractive models, who will tour with him. Eventually, he and the kit will meet, each having taken different routes. Since he can only tour for 10 days before leaving for London to start the second film in the series, the preceding ballyhoo is expected to be of much value.

Connery will kick off his American tour, following an impressive one in Europe, by attending the Show-A-Rama convention in Kansas City sponsored by the United Theatre Owners of the Heart of America March 5-7. "Dr. No" is the conference's "Project Film" and will be widely discussed. When he goes to other cities, newsmen will be brought in from surrounding cities to meet him, to see the picture at special screenings, to attend memorable parties, etc.

Intriguing and interesting trailers are available for theatres and for use of television in varying lengths, and advertising manager Mort Hock showed a series of eye-catching display advertisements, etc. There are extensive merchandising tie-ups in the work, a record based on the theme, etc. UA exploiters were alerted to the time schedule of Connery, the kit, the three gals, the schedule of screenings and attendant hoopla, and they are going all-out. In the words of Sumner, the entire package is calculated to provide the maximum excitement on the local level.

Incidentally, the Fleming books are always in short supply in the bookstores, we were told, and after the film is released an even greater shortage is expected. In England, the sales on "Dr. No" went up 700 per cent after the film made its bow. UA has certainly not neglected this aspect of the campaign with extensive tie-ins with the publisher.

**GREAT EXPECTATIONS:** Sid Deneau, vice-president in charge of sales at Continental Distributing, expected that the company's latest, "David And Lisa," will play in some 10,000 theatres topping the company's former high grosser, "Room At the Top."

Deneau believed that commercial theatres no longer have firm obligations to play only the product of the major distributors, and these days are seeking films from other sources that indicate they have power at the boxoffice. Company topper Walter Reade, Jr., is presently abroad working on selling the release rights to the film, which is attracting youthful audiences in large numbers, country by country.

Producer Paul M. Heller and director Frank Perry, who were present at the conference, indicated that they were working on several ideas both as a team and individually, but that none had gotten to the starting date point. Continental officials indicated that they would be interested in future projects of the pair when they become a reality.

**THE METROPOLITAN SCENE:** Alfred Hitchcock sent a wire, "The Birds Is Coming," which phrase is the key to an extensive campaign to make the film of the same name a household word (in all bird houses coast to coast). It was coined by the master of suspense himself, and it will be appropriately called to the attention of newsmen everywhere. . . . We were grieved to hear the untimely passing of Bill German, a wonderful man who will be indeed missed. . . . Bob Shapiro and the Paramount helped celebrate John Glenn Day by playing the Warner short, "The John Glenn Story," arranging for a Navy band to play in front of the theatre and for a salute from the stage of the theatre. . . . The White House requested a print of "Divorce-Italian Style" after Mrs. J.F.K. attended a performance of the film at the Paris Theatre here. . . . We understand Joe Levine wants to shorten Marie-France Pisier's name to Marie-France. She's in his "Love at Twenty."

## Columbia Ups Caras

NEW YORK—Roger Caras has been appointed national exploitation manager for Columbia Pictures, it has been announced by Robert S. Ferguson, executive in charge of worldwide advertising, publicity, and exploitation for the company.

Caras joined Columbia in September, 1955. He has been an executive of the company since February, 1961, when he was named assistant to Columbia vice-president Paul N. Lazarus, Jr. Most recently, he served as assistant director of Columbia's story and talent departments in New York.

## MPAA Ad-Pub Group Concentrates On "Oscar"

NEW YORK—Harold Rand, chairman of the advertising and publicity directors committee of the Motion Picture Association of America, announced the names of the four coordinating group heads for the ensuing year.

Heading the publicity coordinating group will be Paul Kamey of Universal; advertising—Mort Hock of United Artists; exploitation—Bob Dorfman of Buena Vista; and radio and tv—Felix Greenfield of Warner Bros.

The membership of each of the four coordinating groups is comprised of representatives of the advertising, publicity, exploitation, and radio and tv department of each of the MPAA member companies.

In announcing these appointments, Rand commented: "Because of the great volume of special material that comes to the attention of the committee, it is believed that with the reactivation of the several coordinating groups under the new chairmen, they will be able to handle a considerable number of the problems that otherwise would have to come before the full committee. Right now we are concerned with the promotion of the Academy Awards telecast on April 8. All of the coordinating groups can make valuable contributions to the entire industry in promoting the program in order to build the largest possible audience for this most important single promotional event of the year."

## Weinberg To Sell "Cleopatra"

NEW YORK—Mike Weinberg has been appointed national director of group sales for 20th-Fox's "Cleopatra." Weinberg recently completed similar assignments for Columbia on behalf of "Lawrence of Arabia."

## Martin Davis Named New Paramount V.P.

NEW YORK—Martin Davis has been elected a vice-president of Paramount Film Distributing Corp., it was announced by George Weltner, executive vice-president of Paramount Pictures Corp.

"Mr. Davis' election as an officer of the company reflects our appreciation of his expert direction of our organization's advertising, publicity and marketing activities," Weltner said. "He will now be playing an even more important role at a time when the company is embarking upon the most ambitious production program in its history."

"The type of active and energetic leadership needed in this industry today can only be achieved through giving a wider range of responsibilities to our executives who have distinguished themselves as men of ability, experience and vision."

Davis joined Paramount in 1958 as executive assistant to the vice-president in charge of advertising and publicity and was appointed director of advertising and publicity in December, 1960. Prior to joining Paramount, Davis had been Eastern director of advertising and publicity for Allied Artists corp. Previously, he held the same position for Samuel Goldwyn Productions, with which company he was associated for nine years.



# Columbia's Overseas Sales Drive Now Underway

NEW YORK—Columbia Pictures International is sponsoring a 1963 "K.O. the Records Sales Drive" in overseas branches throughout the world with prizes totalling \$25,000 for foreign branch personnel, it was announced by Mo Rothman, executive vice-president.

The new overseas Sales Drive is divided into three separate categories: Golden Gloves, a 17-week Drive for the period Feb. 3, 1963 to June 1, 1963; a Heavyweight Championship Drive, a 17-week general performance contest covering a similar period; and Manager's Knockout Weeks, covering the final two weeks of the Drive.

The Golden Gloves Drive will be based on billings only and is open to all sales personnel, including managers, salesmen, bookers and assistant bookers. Each branch or sub-branch throughout the world will be assigned a billings quota for this 17-week period. Sales personnel of each branch exceeding this quota will automatically win one week's salary. Top three branches exceeding their individual quotas by the highest percentages will receive additional cash awards.

The Heavyweight Championship Drive provides awards for the entire head office staff including sales, administrative and service personnel. Criteria for these awards will be general performance during the 17-week Drive with particular emphasis on billings, bookings, collections and overall efficiency. Prizes will go to the top three territories, with a minimum of one week's salary for every person on the payroll in each branch.

The Manager's Knockout Weeks, a billings drive only, covers the final two weeks of the 17-week Drive from May 19 to June 1. The five territorial managers who bring in the biggest percentage increase above their assigned quotas will receive prizes, including three week's salary as grand prize. To be eligible for these prizes, the territory must place in the top third in the overall 17-week Drive.

Special cash prizes or gifts will also be awarded to sales personnel in all overseas territories breaking their own previous record billings at any time during the regular 17-week Drive.

Additional cash prizes and gifts will be presented to the manager and his publicity staff for the best three publicity campaigns.

## Top Documentaries Nominated

HOLLYWOOD — Nominations for Documentary Awards of the Academy of Motion Picture Arts and Sciences were announced by Wendell Corey, Academy president.

A special Documentary Awards Nominating Committee representing the various Academy branches, headed by Edgar Preston Ames, screened entries and, by secret ballot, selected:

**DOCUMENTARY FEATURES:** "Alvorada" (Brazil's Changing Face), MW Filmproduktion (German), Hugo Niebeling, producer; "Black Fox," Image Productions, Inc., Louis Clyde Stoumen, producer.

**DOCUMENTARY SHORT SUBJECTS:** "Dylan Thomas," TWW Ltd. (Welsh), Janus Films, Inc., Jack Howells, producer; "The John Glenn Story," Department of the Navy, Warner Bros., William L. Hendricks, producer; "The Road to the Wall," CBS Films Inc., Department of Defense, Robert Saudek, producer.

# LONDON Observations

By Jock MacGregor

THE FREE LIST was entirely suspended when the Film Industry Publicity Circle sponsored a tribute lunch to Fred Hutchinson on his retirement as Paramount's chief here. Indeed, there was nowhere near enough room for all who wanted to be present, and I know that it would deeply touch him if those who failed to get tickets would donate the money to Cinema Trade Benevolent Fund. Instead of accepting a memento of his 55 years in the trade, he suggested a cheque and this he immediately presented to the Fund.

Sir Philip Warter presided and said Fred had built up the prestige and integrity of his company to a very high level. He was particularly happy that in his retirement he was going to devote his time to the CTBF which needs new inspiration. In his tribute on behalf of independent exhibitors, Peter King told of his trading experiences and of how he would tell Fred what product he wanted, only to be told what he was going to get!

Lord Archibald, speaking for producers, commented on the similarity between the House of Commons and Film Row, where despite bitter debates and the reviling of personalities, people still get together over a drink and a meal. He hastened to add that in the House of Lords, no one ever reviled another! He had found Fred unflappable and one of the kindest men, who would always go out of his way to be helpful.

In the absence of Jack Goodlatte, Bill Cartlidge read his speech saying that Fred retires at the zenith of his career and height of popularity. It was left to the Kinema Renters Society president, UA's Monty Morton, to wind up the toast by stating that he had stayed the course and retired voluntarily, adding that he was a "very difficult cuss" at council meetings. C. J. Latta then presented a bouquet to Gladys Hutchinson, and Fred made the shortest, sweetest, and sincerest reply. The trade will miss you, Fred.

**IN ANNOUNCING** a \$9,269,178 net profit for the Granada Group for 17 months, Sydney Bernstein was able to report despite product shortage broken theatre records on 42 occasions, proving a large public exists for good films. Their 10 most successful were "The Young Ones," "Only Two Can Play," "Guns of Navarone," "Road to Hong Kong," "Blue Hawaii," "That Touch of Mink," "Waltz of the Toreadors," "Follow that Dream," "Comancheros," "Sergeants Three." While the national decline in cinema admissions was 14 per cent, Granada's was only eight per cent, and attendances for live shows were up by a third. He deplored the fact cinemas still have to pay an \$840,000 levy annually to open on Sundays, and the increase in the number of "X-Adults Only" films.

Producers will not take heed of this situation, and unless some act urgently a crisis looms. The public is not reflecting their enthusiasm for the kitchen sink. If the present trend is not curbed, something like a third of the English speaking top features may fall into this category this year. Whenever I attend a pre-production press party, I always query what category the producer anticipates, and typical of the replies these days was Michael Truman's. He is making "Double Twist," a detective thriller, and feels it is hard not to court the X if modern problems are to be honestly tackled. The enormous queues waiting in below zero temperatures for Associated British's happy go lucky "Summer Holiday" on Sunday night warmed the cockles of any showman's heart and show what can do the real business. Another great success story which it is a pleasure to report: Sam Spiegel's "Bridge on the River Kwai" has been revived on the Rank circuit in London and has registered higher box office figures than on its initial release four years ago. Then it played 117 theatres to the tune of \$316,400. Now with only 99 theatres it has knocked up an astounding \$333,200. Admittedly, entertainment's tax is off but this is truly wonderful achievement.

EVERYONE is delighted to welcome Bernard Charman, editor of the Daily Cinema, back at work after his serious illness. . . . Once again in this cold weather, Pathe News' fine Technicolor coverages of the Queen's Australian tour are providing an admirable addition to movie programs. . . . Within six weeks of taking over as Paramount's chief here, Russell W. Hadley, Jr., has held his first sales convention. . . . George Humphries Laboratories have opened one of the nicest private projection and reception suites in Wardour Street. . . . "West Side Story" has started its second year at the Astoria. . . . Ernest Anderson of 7 Arts has produced an impressive broadsheet of the advance publicity received for "Of Human Bondage," now in production at the Ardmore Studios, Ireland, with Kim Novak and Laurence Harvey starring. . . . Peter King is losing the battle to replace the Cinema Exhibitors Association summer convention at the seaside with a serious meeting in London when he is president next year. The likely compromise will be a resort near London. . . . Stanley Kubrick held a reception to introduce George C. Scott, Peter Sellers, and Ed Wynn to the press, and announced the filing of complaint for copyright infringement and unfair competition against certain parties in the United States in connection with "Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb," but suggested no shorter title. . . . The Rank Screen Services cameraman, who filmed three complete lengthy operations for "Spondylolisthesis" without effect, fainted when he saw the completed film. Just goes to prove what a good director can do.

## Industryites First For "Cleo"

NEW YORK—By all indications the world premiere of "Cleopatra" at the Rivoli Theatre, New York, will be the year's outstanding gala black-tie event of the entertainment industry. The premiere is for the benefit of the Industry's Will Rogers Hospital, and an impressive roster of the greats and near greats of the entertainment industry is rapidly

building up.

The date marks the first showing anywhere of the film. Twentieth-Fox has indicated that there will be no trade showings, press screenings, or previews of any kind prior to the June 12th world premiere.

Reservations from industry personnel are now being accepted ahead of the public sales which start March 1st. Orders are filled in the order received.



## ALBANY

Warners held a morning preview of "Spencer's Mountain" at the Strand. . . . Dave Weinstein, manager of Hellman Memorial for the past several years, has been appointed by Neil Hellman as general manager of the Lawrence and Trenton, N.J., Drive-Ins. He will continue to handle promotion and advertising for the Hellman and the adjoining Thruway Motel; but is returning to Philadelphia to live. Harmon Taylor has been promoted from chief of staff to house manager of the Hellman. . . . Bosley Crowther, motion picture critic for the New York Times, spoke on "What You Don't Know About The Movies" at a public lecture at a college in Loudonville, Albany suburb.

## ATLANTA

Jimmy Bello, sales manager, American International Pictures, announced the winners in their dates contest. First prize of \$100 went to Quinton Green, Martin Theatres; second prize, \$75, Jack Vaughn, Georgia Theatres; third, \$50 bond, Tom Jones Booking Agency, and fourth, \$25 bond, Tom Jones, Storey Theatres. . . . Toddy Pictures have moved into their new quarters at 70 Fourth Street. . . . Robed members of the Ku Klux Klan demonstrated at the Thunderbird Drive-In on Jonesboro Road over the showing of "I Spit On Your Grave." . . . Thirteen celebrities of the entertainment world, who either lived or were born in North Carolina, have been personally invited by Governor Terry Sanford to attend the state's international trade fair to be held in Charlotte, N.C., April 28. . . . Loew's State, Memphis, Tenn., is up for sale, according to Orville Church, southern division manager for Loew's. . . . The Roxy is being completely remodelled and will reopen with MGM's "Mutiny On The Bounty" in March.

## BUFFALO

The New Kensington, Dipson operated community house, has joined the ranks of area theatres catering to foreign and art film fans. Jean Anouilh's "Waltz of the Toreadors" is inaugurating the Kensington's new first-run policy, announced by manager Robert Griffith. . . . Jerry Yogerst, for several years booker at the Buffalo branch of United Artists, has taken on a similar post with the

local Allied Artists exchange, succeeding the late Francis McDonough. . . . There was a large attendance at the third annual Man of the Year luncheon staged in the Delaware avenue clubrooms of Tent 7, Variety Club of Buffalo, when Moir P. Tanner, director, Children's Hospital Rehabilitation Center, received the 1963 Man of the Year award for his work as head of the Children's Hospital and the Rehabilitation Center. At the head table were Nathan Dickman, chief baker; Thomas Fenno, first assistant chief baker; Giannina Pappalardo, president, Women's League of Variety; Michael F. Ellis, Jr., chairman, Tent 7 Telethon; John Ganson, Manufacturers and Traders Bank, master of ceremonies, and James J. Hayes, past chief baker and chairman of the Variety Week. . . . Sunny Tahiti visited not-so-sunny Buffalo and Rochester the other day. It came in the person of a deeply-tanned, dark-eyed Tahitian stewardess, 21-year-old Rose Marie Sanguer. Buffalo was her first stop in a week-long promotion tour to do some tub-thumping for "Mutiny on the Bounty," currently at Shea's Teck in Buffalo. An extra in two scenes of the film, Miss Sanguer noted that "just about everyone on Tahiti worked in the picture." The unusual trip from Tahiti to Buffalo brought one surprise. She finally saw snow. She smiled as the snowflakes fell and melted on her shoulders, "They are like little stars," she said.

## CHARLOTTE

The boxoffice of the Lincoln, Winston-Salem, N. C., was robbed about 8:15 p.m., Feb. 5 by a man who reached in, grabbed a bag containing about \$45 and fled. Portia Moss, who was working in the booth, said she did not realize at first what was happening. She said when she heard the door behind her open, she thought it was the theatre manager, W. H. Tapp, and then saw it was a man she never had seen before.

## CHICAGO

C. H. Beardsley has organized a theatre acoustical installation company with offices at 310 South Peoria St., Chicago. . . . Benton House has purchased all tickets for the March 1 showing of "How the West Was Won" at the McVickers. There will be a three night press and trade showing of the

film, beginning Feb. 26. Bob Turner, new manager, will be in charge of the show. . . . Kohlberg Dunes, Gary, Ind., opened for the season. This makes five Kohlberg outdoor theatres open for the season. All Kohlberg theatres are equipped with Brenzmatic heaters. . . . Variety Club will honor Walter Bamford, MGM district manager for many years, at a luncheon to be held on March 5 at the Pick Congress Hotel. . . . Federal Savings Bank, Chicago, is sponsoring Dial-A-Movie telephone service that gives the caller the latest data on films for the Chicago territory. Carl Rosenbaum is manager of the department for the southside banking institution. . . . Douglas Helgeson, well known to the trade, will make his future headquarters at Martin Cinerama Theatres, Atlanta. . . . Dave Freedman and Stanford Kohlberg, outdoor theatre owner, have produced a film, "Boing." They are planning a second low cost film for early production in the Chicago territory. . . . Twelve motion picture cameramen, striking against two Chicago studios, have been joined by 400 film editors and film lab technicians. A spokesman for local union 780, its members made up of laboratory technicians and film editors, said that the strike may spread to four other major producers of Chicago's industrial-commercial film industry if pay raises, fringe benefits, and "full" reimbursement for travel expenses are denied editors, cameramen, and technicians.

## COLUMBUS, O.

"Gypsy" became one of the biggest box-office hits here in recent months with a fourth week at RKO Palace. . . . "Jumbo" went into a second week at Loew's Ohio after one of the biggest first weeks of the winter season. . . . "Phaedra" is in a second month at the World and Bexley art theatres. Manager Gene Kent Nitz said this attraction is the biggest at the two art houses since "Never on Sunday." . . . Roberta Sherwood, in the cast of MGM's "The Courtship of Eddie's Father," appeared at the Maramor supper club here. "The Courtship of Eddie's Father" will open at Loew's Ohio in mid-March. . . . Charles Sugarman has booked a first-run of "The Lion" for the New Main. . . . Walter Kessler, manager, Loew's Warfield, San Francisco, was confined to Peninsula Hospital, Burlingame, Calif., with a broken leg. Kessler formerly was manager of Loew's Ohio. . . . Mrs. Thora P. "Polly" Eckert, 50, widow of the late Harrold C. Eckert, former theatre editor of the Ohio State Journal, died at Riverside Hospital here.

## DALLAS

A sales promotion company has been formed by John C. Pollock and Frank H. Ray to provide added sales promotion services to business firms in the southwestern area. Under the name of Pollock-Ray Sales Promotion Co., the new firm will provide premiums, specialty items, point of sales material, prestige gifts, direct mail, incentives, and a sales promotional service for small and large business operations. . . . Laurel Goodwin was here as part of a Texas tour on behalf of the Paramount film, "Papa's Delicate Condition." Miss Goodwin appeared at the Presidential Ball and Banquet of the 11th annual Texas Drive-In Theatre Owners Association during her visit. . . . Film Star George Peppard was scheduled to be in Dallas Feb. 25 and 26 to help with the festivities planned for the opening of the MGM-Cinerama production, "How the West Was Won," at the Capri. The film is now scheduled for its general opening on Feb. 28. It will be preceded by an invitational preview



Seen at the recent open house at the newly decorated offices of American International Pictures at 46 Church Street, Boston, Mass, were, left to right, Julian Rifkin, president, Tone and Rifkin Theatres; Joseph Cohen, buying-booker head of firm bearing his name; branch manager of the AIP Boston office Harvey R. Appell; Jerry Crowley, buyer-booker, Daytz Theatre Enterprises.



on Feb. 26 and a benefit performance on Feb. 27 sponsored by Junior Achievement. . . . Adrian Upchurch, booker for Rowley United 11 years and operator of his own booking agency here the last 12 years, has joined Jefferson Amusement Co., succeeding Ray Jones. E. D. Hayle is the manager of the local Jefferson Amusement Co. office. . . . Morris Yowell and Jack Whelihan, Oklahoma City office of 20th-Fox, were in Dallas to attend a sales meeting, and help with the transfer of the booking from Oklahoma to the Dallas office. . . . Series of motion picture classics seem to be the thing to offer these days, and the latest to be projected for Dallas is a "Grand Opera Film Festival." The series is scheduled to open later this month at the Wilshire, which has already had rather extraordinary success with two series of musical comedy films. The opera series was launched Feb. 20 with the showing of "The Marriage of Figaro" by Mozart, to be followed by Gounod's "Faust," Feb. 26; Verdi's "Il Trovatore," March 5; Verdi's "Rigoletto," March 12; Leoncavallos "I Pagliacci," March 19; Verdi's "La Forza del Destino," March 26; and Verdi's "La Traviata," April 2. The Wilshire and Vogue started the film classic series some weeks ago with six musical comedy films. This has been followed at the Wilshire with a second series of six musicals. Another film series is now in progress at the Lakewood and Texas which is being shown on alternate Wednesdays. This schedule is from films based on classics in literature. . . . Orlean Hart, Interstate Theatre Circuit has retired. . . . Jane Elms, formerly at the Lone Star Theaters office, is now a booker and stenographer with Glenn Fannin, who has the Embassy Pictures franchise. . . . Bertha Brennan, who has been ill for several months, is now fully recovered and back on the job at the local Universal exchange. . . . Bill Bob, salesman with Columbia who was let out in staff reduction, is now affiliated with the American International staff. . . . Walt Disney's "Son of Flubber" set a box office record at the Village with the turnout of customers taxing the seating capacity of the theatre. . . . The Capri engagement of "The Hook" starting Sunday will be turned into a special salute to Dallas showman Phil Isley in recognition of the movie debut of Isley's grandson, Robert Walker, in the picture.

## JACKSONVILLE

It is reported that three new theatre operations will get underway this year in local suburbs. New drive-ins are planned by Kent Theatres and the Herman Meiselman Circuit, and a new walk-in theatre has been announced for the Normandy shopping center by John G. Broumas, Chevy Chase, Md. . . . Maurice Hensler, one of Florida's most widely respected exhibitors, who has operated the Auburn and the Dale Drive-In, both at Auburndale in the heart of the state's citrus belt, has relinquished his theatres to Floyd Theatres. Hensler is a former president of the Motion Picture Exhibitors of Florida and has since served as head of the MPEOF nominating committee for many years. The Floyd chain, headed by Carl Floyd of Haines City, has expanded rapidly in the past few years and now includes a total of 38 indoor and drive-in theatres stretching across central Florida. . . . Arthur H. Levy, a distribution veteran from the midwest, has acquired a franchise from Don Kay Enterprises of New Orleans to distribute its product in Florida, including Pathe, Astor, and Zenith films. . . . Mrs. Anne Dillon, WOMPI president, was the chef for the spaghetti supper served to the WOMPI mem-

bership in the Studio prior to the group's February business gathering. Receipts from the supper boosted the WOMPI convention bus fund past the \$500 mark. . . . Al Hildreth moved to the management of the downtown Empress and Mrs. Iva Lowe became manager of the San Marco Art Theatre in San Marco Square. . . . Harold Lloyd, great comedian of filmdom's silent days whose "Harold Lloyd's World of Comedy" recently completed its successful local runs, came here for a few days in his capacity as a trustee of the Shriners Hospitals for Crippled Children and revealed that he plans to reissue more of his old comedies embellished with original music, sound effects, and narration. Speaking of his trademark, the famous hornrimmed eye glasses, Lloyd said: "I think the usual question is: 'Do they have lenses in them?' They didn't have them then, but of course they do now." . . . Harry Clark, Allied Artists salesman, became the father of an eight-pound son, Troy Clark. The Clarks also have two young daughters. . . . The Linda Drive-In, Palatka, operated by Mr. and Mrs. Floyd Stowe, became a unit of the MGM Theatres circuit of central Florida. . . . Dr. C. M. Tyre reopened his State, Eustis. His film programs are being handled by the Enterprise Booking Service of this city. . . . Henry Phillips' Jones, Graceville, is now being booked by the local Herman Allen Booking Agency, a new company here which is operated by veterans Herman and Reba Allen. . . . LeRoy Witherpoon is the owner of the new Lake, South Bay, an Everglades farming community on the rim of Lake Okcechobee. . . . Ralph W. Weir has taken over the Regent, Crystal River, formerly operated by Mrs. L. C. Yeomans.

## MEMPHIS

Exhibitor Services informs that Steele, Steele, Mo., burned on Jan. 23rd. Savoy, Blytheville, Ark., has closed, as has City Theatre, Junction City, Tenn., Frank Patterson, manager. L. B. Bays advises that Whitehaven D-I, Grenada, Miss., has closed. . . . Margaret Irby, Howco Exchange, and her daughter, Karen, have returned from a vacation in Biloxi, Miss. J. Francis White, Howco Productions, recently visited the Memphis Howco branch. Johnny Gannon, Southern Theatre Service, is now handling the booking and buying for the Lakeside Drive-In, Starkville, Miss. Margaret Dukes, Malco Theatres, and Betty Joy Thomas, Allied Artists, are recent brides.

## NEW HAVEN

Sperie P. Perakos, general manager, Perakos Theatre Associates, has named Peter Flynn, manager, Plainville Drive-In, Plainville, Conn., to a similar capacity at the Palace, New Britain, Conn. Lydia Wollman is assistant manager. . . . Ralph L. Tully, resident manager at the first-run State, Portland, Me., for the past 17 years, has resigned to become vice-president and treasurer of the Conroy Funeral Home, Portland. He and his brother-in-law, John P. Conroy, have acquired two funeral establishments, reopening the facilities as Conroy Funeral Home. With American Theatres Corporation and its predecessor organization, the M & P Theatres Corporation, for 30 years, Tully at one time was in managerial capacities in Massachusetts and Rhode Island. A-T-C district manager James J. Dempsey will announce Tully's successor shortly. . . . Gerald Bouchard, Strand, sneak-previewed "Son of Flubber." Ruth Colvin, Loew's Poli, sneak-previewed MGM's "The Courtship of

Eddie's Father." . . . Seymour Morris, Schine Enterprises, was in town to attend opening of the Hartford Times Travel Exposition at the Broad St. Armory. . . . Erwin Neumann, Interstate Theatres of New England, has been reelected to the Putnam, Conn., Chamber of Commerce's board of directors. He is based at the Bradley in Putnam. . . . Guber, Frank Ford, and Shelly Gross, operating a summer musical season at Storowton Music Fair, West Springfield, Mass., are branching out; they have acquired motion picture rights to Barbara Tuchman's best-selling book, "The Guns of August." Nathan Kroll, a Venice and Monte Carlo film festival winner, will serve as executive producer. Story line concerns first month (August, 1914) of World War One. Guber, Ford, and Gross are based in Philadelphia, maintaining summer tent facilities in half a dozen eastern centers. . . . John Pecos, 20th-Fox Connecticut branch manager for the past two years, has been shifted to Boston as assistant manager. Fox has closed its Connecticut branch. Sal Popolizio, on sales staff here for 29 years, will serve as sales representative, working out of his home. . . . The subsequent-run American, Bridgeport, has dropped Monday-through-Thursday performances temporarily. . . . The Stanley Warner Garde, New London, is inviting patrons over 68 to join its "Golden Age Club" and save on admission prices. . . . Independent exhibitor Peter Desmond has joined forces with Robert Lewis, former dining service manager for United Airlines at Idlewild International Airport, New York, and Arthur Bratton, who operated the Country Gift Shop, Williamstown, Mass., for 15 years, in a newly-formed firm, Bratton, Inc., for financing and construction of a \$270,000 amusement project in Williamstown. The project will include a restaurant, to be managed by Lewis; a gift shop, to be managed by Bratton; and a 399-seat motion picture theatre, to be managed by Desmond. Desmond told MOTION PICTURE EXHIBITOR that the theatre, to be operating by late spring, will feature both U.S. and European product, as well as occasional "live" attractions. "We will place special emphasis on a stimulating and constructive program for the young people of the area," he said. . . . WHCT-TV (channel 18), Hartford, home base for America's first over-the-air subscription tv experiment, has started telecasting its first locally produced program on Sundays at 5:30 p.m., featuring concerts by the faculty, Hartt College of Music, University of Hartford.

## NEW ORLEANS

C. Clare Woods was recently named president of United Theatres, Inc., succeeding Edward Ludman, resigned. Woods will continue in his previous capacity of general manager in addition to his new duties as president. In other changes United Theatres elected J. G. Ziblich, chairman of the board; Herbert W. Maitrejean, vice president; and James T. Richards, secretary-treasurer, who with Judge Louis H. Yarrut and Elwood Clay comprise the Board. . . . Legion of Decency ratings of films may now be obtained through Dial-A-Movie, a service instituted by the Church Supply House and a local Catholic paper, The Clarion Herald. . . . Eleanor and Bob Ragsdale are looking forward to a visit from the stork. He is in charge of advertising and publicity for Cinema Distributors of America, headed by Mike Ripps. . . . Hilda Chandler is a newcomer in Loew's State box office. . . . Warners held a trade preview of "Spencer's Mountain" at the Famous. . . . Joe Silver,



20th-Fox, is back home from Montelepre Hospital where he underwent surgery. . . . E. Adams announced a March 1 reopening for the Dixie Drive-In, Columbia, Miss. . . . Jack Minckler, Bogalusa, La., exhibitor, is now doing his own buying and booking for the indoor Ritz and Jack's Drive-In. . . . Ira Olroyd is doing likewise for the Teche, Franklin, La. . . . The theme of the WOMPI February dinner meeting was "Carnival." The session was held at Kolb's Restaurant.

## PHILADELPHIA

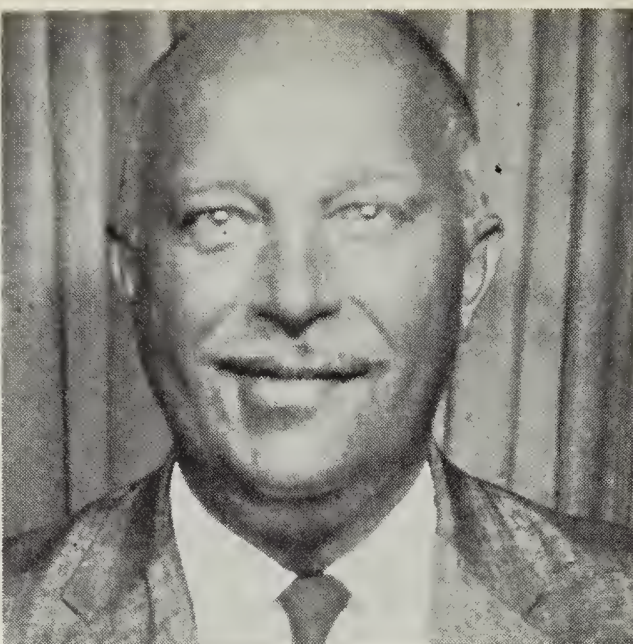
Hammonton Theatres, Inc., announced that they have turned over the buying and booking for the Atlantic Drive-In, Pleasantville, N. J., Circus Drive-In, Hammonton, N. J.; Absecon Drive-In, Absecon, N. J.; and the Colonial, Egg Harbor, N. J., to Milgram Theatres, Inc. . . . Al Plough, manager, SW Stanton, Philadelphia, won 10th prize in TOA's 'Hollywood Preview Contest' on Warners' "Whatever Happened To Baby Jane," . . . Milgram Theatres, Inc., is now doing the buying and booking for the Edgemoore, Wilmington, Delaware. . . . Bernard Golden, U salesman, has been transferred to Pittsburgh, Pa., as sales manager. . . . Dave Weinstein has returned to Philadelphia. He is handling the Larence and Trenton Drive-Ins, for Neil Hellman, as well as publicity and advertising for the Hellman Theatre and the adjoining Thruway Motel, Albany, N. Y., where he has been in charge for the past several years. . . . Bill Kanefsky, Studio manager, was on vacation to Israel; and owner William Goldberg was in Florida. . . . Warners' held a trade screening of "Spencer's Mountain" at the SW Logan. . . . Locals F-Seven and B-Seven, Film Exchange Employees, voted to merge and formed Local CE-Seven. An election of officers of the combined union will take place next month.

## PORTLAND

Signs of spring are apparent with the reopening for the 1963 season of Forman's United Theatres. The Sandy Boulevard and 82nd Street drive-ins head the list with Columbia's "Diamond Head" booked for a multiple run with the Orpheum at the former and "40 Pounds Of Trouble" and "Mystery Submarine" inked in for the 104th Street in a multiple run with J. J. Parker's Broadway. . . . Eric Sundholm, Broadway, is completing a record engagement of Warners' "Gypsy." He re-created the old vaudeville atmosphere and type of advertising. The Broadway, incidentally, was once the local theatre of the Pantages Circuit acts. . . . Rex Hopkins conferred with Evergreen Theatre executives in Seattle. . . . Dean Matthews, Fox manager, attended a special work session held by National Theatres in Los Angeles. . . . Warners' held a screening of "Days Of Wine and Roses."

## ST. LOUIS

Norman Delaney has been appointed the regional advertising and publicity manager for 20th-Fox. Delaney replaces Jerry Berger, who has taken the job of handling 20th's ad-



Jack Norris, formerly owner for 17 years of the Rialto, Walkerton, Ind., is now manager of the newly remodeled Claughton Circuit's North Miami, North Miami, Fla. He has been in the theatre business for over 35 years.

vertising and publicity in South Africa. Delaney, a native St. Louisan, formerly worked for Mid-America Theatres handling advertising and managing the Norside Theatre. He also worked at the Esquire. . . . Irving Shiffrin, publicist for Columbia, was in Chicago recently for meetings on "Lawrence of Arabia." The local exchange was visited by Douglas Nettor, special sales representative for Sam Spiegel on "Lawrence of Arabia," and by Ben Marcus, division manager, midwest area. The current local promotion for "Diamond Head" under Shiffrin's push included a one-half hour interview and recordings on WEW and a Luau on the Charlotte Peters television show over KSD. . . . Pauline Wrozier has been named to take over the booking work at Paramount. She succeeds Edna Boyne who died recently. Mary Sauerwein, who left MGM, has been hired as ledger clerk for Paramount. . . . The Capitol, Rosiclare, Ill., has closed indefinitely.

## SALT LAKE CITY

A special showing of "The Wonderful World Of The Brothers Grimm" was held through the cooperation of MGM Cinerama and Fox Intermountain Theatres at the Villa for a group of shut-ins. The Kiwanis Club provided transportation and intermission refreshments were provided by the Salt Lake Tribune. . . . Columbia's "Lawrence Of Arabia" will hold a road-show engagement at the South East beginning March 14.

## SAN ANTONIO

James Orr, local film producer, had reported to police the theft of camera equipment valued at \$2,800 from his car parked in a local shopping center. . . . The Sunday afternoon showings of movies at the Jewish Community Center have been so successful that they will be continued through April. . . . Bill Rau, owner, Alamo Booking Center, has been elected president of the San Antonio Gun Club. . . . Claude Handley, State, Amarillo, Tex., had a "money back guarantee" sneak preview Sunday night along with the run of "Samson and the Seven Miracles of the World." He offered to "gladly refund the extra admission price" paid to see the program if the patron was not "thrilled." In order to pay the extra admission price the patron had to enter between 6:30 and 8:20 p.m. The additional cost was one penny. . . . Harold Paul has been named new manager, Rowley United Theatres at Waxahachie, Tex. Paul has been manager, New, Little Rock, Ark.

## SEATTLE

Spring is just around the corner weather sparked the opening of several local drive-ins. The Midway, Duwamish, Aurora, Starlite and Fife were set for Feb. 20, with the Sno King to open on March 1. . . . Sammy Siegel, Columbia publicist, was up from San Francisco working on "Diamond Head," Coliseum. . . . 20th-Fox has added two new employees to the contract-booking departments—Joanne Whittlessey and Judy Phillich.



The window of Goody's Music Shop, across the street from the Randolph, Philadelphia, was jam-packed with posters, color stills, and record albums for Warners' "Gypsy" recently.

**PROGRESSIVE ELECTRIC  
CONSTRUCTION CO. INC.**

240 N. 13th ST. • PHILADELPHIA 7, PA.

**Theatre Installations  
and Maintenance**

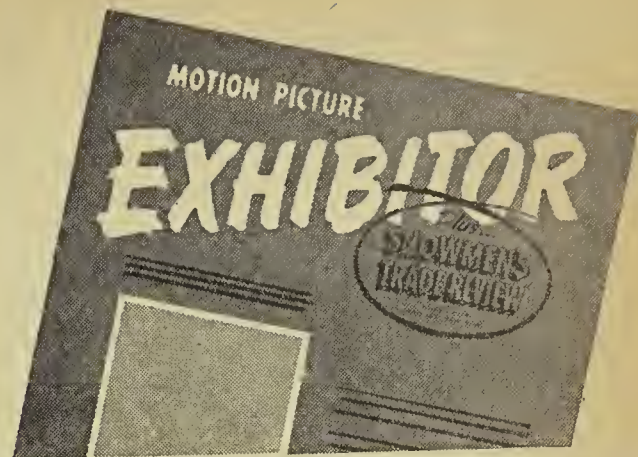


# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.  
Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



FEBRUARY 27, 1963 SECTION TWO  
VOL. 69, No. 9

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

**KEY . . .** Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy  
CAR—Cartoon

COMP—Compilation  
D—Drama  
DOC—Documentary

MD—Melodrama  
MU—Musical  
W—Western

NOV—Novelty  
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama  
CS—CinemaScope  
DC—DeLuxe Color

DS—Dyaliscope  
EC—Eastman Color  
MC—MetroColor

PV—Panavision  
RE—Reissue  
TC—Technicolor

TE—Technirama  
TS—Totalscope  
VV—VistaVision  
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English  
6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4931 (9-26-62)—High rating drama for discriminating audiences—English made  
6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half  
6204 **CONVICTS 4** (See "REPRIEVE")  
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler  
6204 **HANDS OF A STRANGER**—MD-76m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names  
6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment  
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western  
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

#### COMING FEATURES IN ORDER OF RELEASE

**PAYROLL**—Michael Craig, Francoise Prevost—England  
**DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurel

#### COMING

**BLACK ZOO**—(PV; EC)—Michael Cough, Virginia Grey  
**GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron  
**GUNFIGHTERS, THE**—(CS; C)—David Janssen  
**LONG CORRIDOR, THE**—Peter Breck, Constance Towers  
**55 DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven  
**TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller  
704 **BRAIN THAT WOULDN'T DIE, THE**—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer  
**BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made  
**INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—(2-20-63)—For the duallers  
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe  
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama  
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer  
710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry  
702 **PREMATURE BURIAL**—MD-82m.—(PV; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry  
717 **RAVEN, THE**—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry  
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English  
**SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English  
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half  
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English  
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

#### TO BE REVIEWED

**BATTLE BEYOND THE SUN**—(Vitascope, C)—Ed Perry—Filmgroup  
**BEACH PARTY**—(PV, C)—Frankie Avalon  
**CALIFORNIA**—Jock Mahoney, Faith Domergue  
**DEMENTIA**—William Campbell, Luana Anders—Filmgroup  
**HAUNTED VILLAGE, THE**—(Scope; C)—Ray Milland  
**MASQUE OF THE RED DEATH**—(PV; C)—Vincent Price  
**MIND BENDERS, THE**—Dirk Bogarde  
**MIRACLE OF THE VIKINGS**—Cameron Mitchell  
**NIGHT TIDE**—Dennis Hopper—Filmgroup  
**OPERATION BIKINI**—(PV; Color)—Tab Hunter, Frankie Avalon  
**PIT, THE**—Dirk Bogarde, Mary Ure  
**QUESTION OF CONSENT, A**—Frederick O'Neal, Annalena Lund  
**SCHIZO**—Leticia Roman, John Saxon  
**TERROR, THE**—(Vitascope; C)—Boris Karloff  
**X—THE MAN WITH THE X-RAY EYES**—(C)—Ray Milland  
**YOUNG RACERS, THE**—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
All Fall Down	A3	MGM
All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
America, America		WB
Antigone	A2	For.
Argonauts, The		Col.
Arturo's Island	B	MGM
Assignment Outer Space		A-1

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Bad Sleep Well, The	For.
Badjao	For.
Barabbas	A2 Col.
Battle, The	Fox
Battle Beyond the Sun (Filmgroup)	A-1
Beach Party	A-1
Bear, The	Emb.
Beauty And The Beast	A1 UA
Becket	Par.
Bell' Antonio	C Emb.
Belle Sommers	A2 Col.
Best Of Enemies, The	A1 Col.
Big Red	A1 BV
Big Wave, The	A1 AA
Billy Budd	A2 AA
Bird Man Of Alcatraz, The	A2 UA
Birds, The	U-1
Black Gold	WB
Black Zoo	AA
Blaze Starr Goes Back To Nature	Misc.
Bloody Brood	B Misc.
Boccaccio '70	C Emb.
Bon Voyage	A1 BV
Boy Who Caught A Crook	A1 UA
Boy's Night Out	A1 MGM
Brain That Wouldn't Die, The	B A1
Brass Bottle, The	U
Broken Land	A2 Fox
Bunny Yeager's Nude Camera	Misc.
Burn Witch, Burn	A2 A-1
Bye, Bye Birdie	Col.

## C

Cabinet Of Caligari	B Fox
Cairo	A3 MGM
California	A-1
Call Me Bwana	UA
Candide	B For.
Candy Web, The	Col.
Captain Newman, M.D.	U
Captain Sindbad	MGM
Cardinal, The	Col.
Caretakers, The	UA
Carry On Constable	For.
Carry On Teacher	For.
Cash On Demand	A1 Col.
Castilians, The	WB
Cattle King	MGM
Centurion, The	For.
Ceremony, The	UA
Chalk Garden, The	U-1
Chapman Report, The	B WB
Charade	U-1
Child Is Waiting, A	A2 UA
Cleo From 5 to 7	SP. For.
Cleopatra	Fox
Clown And The Kid, The	A1 UA
Come Blow Your Horn	PAR.
Come Fly With Me	MGM
Come September-Re.	A3 U
Coming-Out Party, A	A1 For.
Condemned Of Altona, The	Fox
Confess Dr. Corda	For.
Confessions Of An Opium Eater	B AA
Congo Vivo	Col.
Constantine And The Cross	A1 Emb.
Convicts 4 (See "Reprieve")	
Cool Mikado, The	UA
Counterfeit Traitor, The	A3 Par.
Court Martial	A2 UA
Courtship Of Eddie's Father, The	MGM
Crime Does Not Pay	A3 Emb.
Critic's Choire	A3 WB
Cross Of Living	For.

## D

Damn The Defiant	A1 Col.
Damon And Pythias	A1 MGM
Dangerous Charter	Misc.
Dark Purpose	U
David And Lisa	A2 Misc.
Day And The Hour, The	MGM
Day Mars Invaded Earth, The	A1 Fox
Day Of The Triffids, The	AA
Days Of Wine And Roses	A2 WB
Delicate Delinquent, The-RE	A1 Par.
Dementia (Filmgroup)	A-1
Devi	A2 For.
Devil's Wanton, The	SP Emb.
Diamond Head	B Col.
Diary of a Madman	A2 UA
Dime With A Halo	MGM
Divorce Italian Style	SP. Emb.
Dr. No	B UA
Dr. Strangelove	Col.
Donovan's Reef	Par.
Don't Knock The Twist	A2 Col.
Drums Of Africa	MGM
Duel Of The Titans	Par.

## E

Electra	A2 For.
End Of Desire	For.
Escape From East Berlin	A1 MGM
Escape From Zahrain	A2 Par.
Experiment In Terror	A2 Col.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 SON OF FLUBBER—C-100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

## TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer  
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
 THREE LIVES OF THOMASINA—(TC)—Patrick McCoochan, Susan Hampshire

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 628 ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama  
 713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy  
 621 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half  
 706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy  
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal  
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement  
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama  
 625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention  
 703 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential  
 627 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English  
 701 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles  
 710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half  
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English  
 708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer  
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles  
 704 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer  
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made  
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
 629 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program  
 702 ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 Feb. MANIAC—Kerwin Mathews, Nadia Gray  
 Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 Mar. MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams  
 April FURY OF THE PAGANS—(C)—Edmund Purdom

## COMING

ARGONAUTS, THE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
 BYE, BYE BIRDIE—(PV; EC)—Dick Van Dyke, Janet Leigh  
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton  
 CARDINAL, THE—(TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 UNDER THE YUM YUM TREE—Jack Lemmon, Carol Lynley  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

## EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles  
 BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC)—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
 NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Fairly amusing import—English



SEVEN CAPITAL SINS—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
SKY ABOVE—THE MUD BELOW, THE—DOC—90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
STRANGERS IN THE CITY—D—83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

### COMING

Mar. BEAR, THE—Renato Rascel, Francis Blanche  
Mar. FACE IN THE RAIN—Rory Calhoun, Maria Berti  
Feb. MADAME—(TE 70; TC)—Sophia Loren, Robert Hessein—Italian  
May YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 ALL FALL DOWN—D—111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel  
315 ARTURO'S ISLAND—D—90m.—Reginald Kernal, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
310 BILLY ROSE'S JUMBO—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
218 BOYS' NIGHT OUT—C—115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
316 CAIRO—MD—91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
214 DAMON AND PYTHIAS—D—99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
311 ESCAPE FROM EAST BERLIN—MD—94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
FOLLOW THE BOYS—MUC—95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
GREAT CARUSO, THE—DMU—109m.—(TC)—Mario Lanza, Ann Blyth—5013 (1-23-63)—High rating—Reissue  
317 HOOK, THE—D—98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
213 HORIZONTAL LIEUTENANT, THE—C—90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy  
HOW THE WEST WAS WON—D—155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
301 I THANK A FOOL—D—100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
312 KILL OR CURE—C—88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
217 LOLITA—D—152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs  
MONKEY IN WINTER—D—104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
365 MUTINY ON THE BOUNTY—D—179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
305 PASSWORD IS COURAGE—CD—116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
308 PERIOD OF ADJUSTMENT—C—112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
216 RIDE THE HIGH COUNTRY—W—94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
SAVAGE GUNS, THE—W—85m.—Richard Basehart, Don Taylor, Maria Granada—5022 (2-20-63)—Average western for program—Made in Spain  
SHOW BOAT—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating—Reissue  
304 SWORDSMAN OF SIENA—MD—92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
223 TARTARS THE—MD—83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made  
222 TARZAN GOES TO INDIA—MD—86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
314 TRIAL AND ERROR—CD—99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
220 TWO WEEKS IN ANOTHER TOWN—D—107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
303 VERY PRIVATE AFFAIR, A—D—94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN—129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

### COMING FEATURES IN ORDER OF RELEASE

Dec. MONEY, MONEY, MONEY—Jean Gabin  
Feb. DIME WITH A HALO—Barbara Luna, El Fostorito  
Mar. COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones  
Mar. SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth  
April COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brien  
April IT HAPPENED AT THE WORLD'S FAIR—(PV; MC)—Elvis Presley, Joan O'Brien

### COMING

CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl  
CATTLE KING—(EC)—Robert Taylor, Joan Caulfield  
DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman  
DRUMS OF AFRICA—(PV; MC)—Frankie Avalon, Mariette Hartley  
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter  
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta  
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch  
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale  
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan  
MOON WALK—(PV; C)—Shirley Jones, Gig Young, Red Buttons  
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley  
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley  
RIFI IN TOKYO—Karl Boehm  
TAMAHINE—(EC)—Nancy Kwan, Dennis Price  
TARZAN FACES THREE CHALLENGES—Jock Mahoney  
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy  
VERY IMPORTANT PERSONS—(PV; EC)—Elizabeth Taylor, Richard Burton  
VICE AND VIRTUE—Catherine Daneyue, Annie Girardot, Robert Hessein  
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
WHEELER DEALERS, THE—Lee Renick, James Garner  
YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6113 COUNTERFEIT TRAITOR, THE—MD—140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad  
R6119 DELICATE DELINQUENT, THE—C—101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
6115 ESCAPE FROM ZAHRAIN—D—93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn  
R6208 FANCY PANTS—C—92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
6111 FOREVER MY LOVE—D—147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English  
6205 GIRLS, GIRLS, GIRLS—CMU—106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
6210 GIRL NAMED TAMIKO, A—D—110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
6117 HATARI—AD—158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
6116 HELL IS FOR HEROES—D—90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war

### F

•Face In The Rain ..... Emb.  
Fancy Pants—RE ..... A1 Par.  
Far Country, The—RE ..... A1 U-I  
Fatal Desire ..... A3 For.  
•55 Days At Peking ..... AA  
Firebrand ..... B Fox  
First Spaceship On Venus ..... For.  
Five Finger Exercise ..... A2 Col.  
Five Miles To Midnight ..... A3 UA  
Five Weeks In A Balloon ..... A1 Fox  
Flame In The Streets ..... A2 For.  
•Flight From Ashiya ..... UA  
Follow That Dream ..... A1 UA  
Follow The Boys ..... MGM  
Forever My Love ..... A1 Par.  
•For Love Or Money ..... U-I  
40 Pounds Of Trouble ..... A2 U-I  
Freud ..... Sp. U-I  
Frightened City, The ..... B AA  
•Fun In Acapulco ..... Par.  
•Fury Of The Pagans ..... Col

### G

•Gathering Of Eagles, A ..... U-I  
Gay Purr-Ee' ..... A1 WB  
Geronimo ..... A2 UA  
Giant—Re. .... A1 WB  
•Gidget Goes To Rome ..... Col.  
Gigot ..... A1 Fox  
Girl Chasers, The ..... For.  
Girl Named Tamiko, A ..... B Par.  
Girl With The Golden Eyes, The ..... C For.  
Girls, Girls, Girls ..... A2 Par.  
•Gold For The Caesars ..... MCM  
•Golden Arrow, The ..... MGM  
Great Caruso, The—RE ..... A1 MCM  
Great Chase, The ..... Misc.  
•Great Escape, The ..... UA  
Great Van Robbery, The ..... A1 UA  
•Greatest Story Ever Told, The ..... UA  
•Gunfighters, The ..... AA  
•Gun Hawk, The ..... AA  
Guns Of Darkness ..... A2 WB  
Gypsy ..... B WB

### H

•Hand Of Death ..... A2 Fox  
Hands Of A Stranger ..... A2 AA  
Hatari ..... A1 Par.  
•Haunted Village, The ..... A-I  
•Haunting, The ..... MCM  
Have Figure, Will Travel ..... Misc.  
Hell Is For Heroes ..... A2 Par.  
Hemingway's Adventures Of A Young Man ..... A3 Fox  
Her Bikini Never Got Wet ..... For.  
•Here's Las Vegas ..... UA  
Hero's Island ..... A1 UA  
Hook, The ..... A2 MCM  
Horizontal Lieutenant, The ..... A2 MGM  
Horror Hotel ..... A3 For.  
•Horse Without A Head, The ..... BV  
•House Of The Damned ..... Fox  
House Of Women ..... B WB  
How The West Was Won ..... MCM  
•Hud ..... Par.  
Huns, The ..... A2 For.  
Hunza, The Himalayan Shangri-La ..... Misc.

### I

•I Could Go On Singing ..... UA  
It A Man Answers ..... A3 U-I  
I Spit On Your Grave ..... For.  
I Thank A Fool ..... A3 MCM  
Il Grido ..... For.  
•I Love, You Love ..... C Col.  
Immoral West, The ..... Misc.  
Important Man, The ..... SP. For.  
In Search Of The Castaways ..... A1 BV  
•In The French Style ..... Col.  
Incident In An Alley ..... A2 U-A  
•In The Cool Of The Day ..... MCM  
I Like Money ..... A3 Fox  
•Incredible Mr. Limpet, The ..... WB  
Information Received ..... A3 U-I  
Invasion Of The Star Creatures ..... A1 A-I  
Interns, The ..... A3 Col.  
•Irma La Douce ..... UA  
•Iron Collar, The ..... U-I  
•Iron Maiden, The ..... Col.  
•Island Of Love ..... WB  
Island, The ..... A1 For.  
•It Happened At The World's Fair ..... MCM  
It Happened In Athens ..... B Fox  
It Takes A Thief ..... B For.  
•It's A Mad, Mad, Mad, Mad World ..... UA  
It's Only Money ..... A1 Par.



Jack The Giant Killer	A1	UA
Jacktown		Misc.
Jessica	B	UA
Joseph And His Brethren	A1	For.
Johnny Cool		UA
Jumbo	A1	MGM

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
Kind Of Loving, A	B	For.
Kings Of The Sun		UA
Kiss Of The Vampire		U

L-Shaped Room, The		Col.
Lad: A Dog	A1	WB
Lady And The Tramp—RE	A1	BV
Lady For A Knight		UA
Lady In A Cage		Par.
Lancelot And Guinevere		U-I
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Legend Of Lobo, The	A1	BV
Legionnaire, The		MGM
Leopard, The		Fox
Lilies Of The Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
List Of Adrian Messenger, The		U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-I
Long Absence, The	A2	For.
Long Corridor, The		AA
Long Day's Journey Into Night	SP.	EMB
Longest Day, The	A1	Fox
Love And Larceny		For.
Love At Twenty		EMB
Love Is A Ball		UA
Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

Madame	B	Emb.
Magic Sword	A2	UA
Main Attraction, The		MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club		Col.
Man Who Shot Liberty Valance, The	A2	Par.
Maniac		Col.
Man's Favorite Sport?		U-I
Marco Polo	A1	AI
Marilyn		Fox
Marizinia		For.
Marriage Of Figaro		For.
Mary, Mary		WB
Masque Of The Red Death		AI
Matter Of Who, A	A2	For.
Maxime	B	For.
McLintock		UA
Merlin Jones		BV
Mermaids Of Tiburon		Misc.
Merrill's Maudsers	A1	WB
Mighty Ursus	A2	UA
Mind Benders, The		A-I
Miracle Of The Vikings		A-I
Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
Missourian, The		WB
Money, Money, Money	A3	For.
Mr. Hobbs Takes A Vacation	A1	Fox
Money, Money, Money	A3	MGM
Monkey In Winter	A3	MGM
Moon Walk		MGM
Mothra	A1	Col.
Mouse On The Moon		UA
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
Murder At The Gallop		MGM
Music Man, The	A1	WB
Muriel		UA
Mutiny On The Bounty	A2	MGM
My Fair Lady		WB
My Geisha	A2	Par.
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

Nearly A Nasty Accident	A1	U-I
Never Let Go		For.
New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future	B	Emb.

6206	IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6114	MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118	MY GEISHA—CD-120m.—(TE; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
	PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201	REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204	ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4953 (7-25-62)—Funny Jerry Lewis reissue
R6203	WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211	WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting program—French-made
6207	WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209	WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

#### COMING FEATURES IN ORDER OF RELEASE

Apr. MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen

#### COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons  
BECKET—(TC)—Richard Burton, Peter O'Toole  
COME BLOW YOUR HORN—(PV; C)—Frank Sinatra, Molly Picon  
DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour  
DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott  
FUN IN ACAPULCO—Elvis Presley, Ursula Andress  
HUD—(PV)—Paul Newman, Melvyn Douglas  
LADY IN A CAGE—Olivia de Havilland  
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward  
NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens  
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
WIVES AND LOVERS—TC—Janet Leigh, Van Johnson

#### 20TH CENTURY-FOX

#### DISTRIBUTED DURING THE PAST 12 MONTHS

	AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209	BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211	CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
	FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218	FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220	GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213	HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241	I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214	IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
	LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
	LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210	LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
215	MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
	NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England
142	PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
	ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
	SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy
208	STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
204	SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
	300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
	THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
206	WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124	20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler
	YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

#### COMING FEATURES IN ORDER OF RELEASE

HAND OF DEATH—(CS)—John Agar, Paula Raymond  
MARILYN—Documentary  
DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor  
HOUSE OF THE DAMNED—Ronald Forster, Merry Anders

#### COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison  
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden  
LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale  
POLICE NURSE—Ken Scott  
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England  
SOMETHING'S GOT TO GIVE—Doris Day, James Garner  
STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

#### UNITED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305	CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
	FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
6216	FOLLOW THAT DREAM—CMU-110m.—(PV; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221	GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
6307	GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229	HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
6218	INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6219	JESSICA—CD-112m.—(PV; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch



- 6214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
- 6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6225 **MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- 6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

COMING FEATURES IN ORDER OF RELEASE

- Dec. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- Dec. **THIRD OF A MAN**—Simon Oakland
- Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Dec. **AMAZONS OF ROME**—(EC)—Louis Jourdan, Sylvia Syms
- Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
- March **LOVE IS A BALL**—Glenn Ford, Hope Lange, Charles Boyer
- April **TOM JONES**—(C)—Albert Finney, Susannah York—England

COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CEREMONY, THE**—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DIARY OF A MADMAN, THE**—(C)—Vincent Price, Nancy Kovack—Admiral
- DR. NO**—Sean Connery, Jack Lord—Eon
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- GREAT ESCAPE, THE**—(PV; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- I COULD GO ON SINGING**—(C)—Judy Garland, Dirk Bogarde
- IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Eliyabeth Montgomery—Chrislaw
- KINGS OF THE SUN**—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE**—Sidney Poitier, Lilia Skala—Rainbow
- McINTOCK!**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON**—(EC)—Margaret Rutherford, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—(Super-TR 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- STOLEN HOURS**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- TWICE TOLD TALES**—Vincent Price, Mari Blanchard—Admiral

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- 6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE**—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Medicore import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- 6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

COMING FEATURES IN ORDER OF RELEASE

- April **BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy

COMING

- BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden
- CAPTAIN NEWMAN, M.D.**—Gregory Peck, Tony Curtis
- CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr
- CHARADE**—(PV; C)—Gary Grant, Audrey Hepburn
- DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi
- FOR LOVE OR MONEY**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- KISS OF THE VAMPIRE, THE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; PV)—Cornel Wilde, Jean Wallace

- Night Of Evil \_\_\_\_\_ B Misc.
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Firmgroup) \_\_\_\_\_ A-I
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Exit \_\_\_\_\_ B For.
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ A1 Emb.
- Notorious Landlady \_\_\_\_\_ A3 Col.
- Nude Odyssey \_\_\_\_\_ C For.
- Natty Professor, The \_\_\_\_\_ Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

O

- Old Dark House, The \_\_\_\_\_ Col.
- Operation Bikini \_\_\_\_\_ A-I
- Operation Snatch \_\_\_\_\_ For.

P

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Panic Button \_\_\_\_\_ WB
- Panic In Year Zero \_\_\_\_\_ A3 A-I
- Paradise Alley \_\_\_\_\_ Misc.
- Paranoiac \_\_\_\_\_ U-I
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Paridiso \_\_\_\_\_ For.
- Passion Of Slow Fire, The \_\_\_\_\_ B For.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phaedra \_\_\_\_\_ C For.
- Phantom Of The Opera \_\_\_\_\_ A1 A-I
- Phantom Planet \_\_\_\_\_ A1 A-I
- Pigeon That Took Rome, The \_\_\_\_\_ A3 Par.
- Pink Panther \_\_\_\_\_ UA
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Pit, The \_\_\_\_\_ A-I
- Playgirl After Dark \_\_\_\_\_ For.
- Play It Cooler \_\_\_\_\_ Col.
- Playtime \_\_\_\_\_ For.
- Police Nurse \_\_\_\_\_ Fox
- Poor White Trash \_\_\_\_\_ B Misc.
- Postman's Knock \_\_\_\_\_ MGM
- Premature Burial \_\_\_\_\_ A2 A-I
- Pressure Point \_\_\_\_\_ SP. UA
- PT 109 \_\_\_\_\_ WB
- Proper Time, The \_\_\_\_\_ UA
- Psychissimo \_\_\_\_\_ For.
- Purple Hills, The \_\_\_\_\_ A1 Fox

Q

- Quare Fellow, The \_\_\_\_\_ For.
- Queen's Guard, The \_\_\_\_\_ Fox
- Queen Of The Pirates \_\_\_\_\_ A1 Col.
- Question Of Consent, A \_\_\_\_\_ A-I

R

- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A1 A-I
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner
- Reluctant Saint, The \_\_\_\_\_ A1 For.
- Reptilicus \_\_\_\_\_ A1 A-I
- Reprieve (Convicts 4) \_\_\_\_\_ A2 AA
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Rice Girl \_\_\_\_\_ A3 For.
- Ride The High Country \_\_\_\_\_ A3 MGM
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Rififi In Tokyo \_\_\_\_\_ MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Road To Hong Kong, The \_\_\_\_\_ A1 UA
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Rome Adventure \_\_\_\_\_ A3 WB
- Running Man, The \_\_\_\_\_ Col.

S

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Safe At Home \_\_\_\_\_ A1 Col.
- Samar \_\_\_\_\_ A2 WB
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-I
- Saskatchewan—RE \_\_\_\_\_ A2 U-I
- Savage Sam \_\_\_\_\_ BV
- Savage Guns \_\_\_\_\_ A2 MGM
- Sayonara—RE \_\_\_\_\_ A2 WB



Scanty Panties		Misc.
Scartace Mob, The		Misc.
•Schizo		A-1
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
•Seven Seas To Calais	A1	MGM
Shoot The Piano Player	B	For.
Show Boat—RE	A2	MGM
•Showdown	A2	U
Sins Of Lola Montes		For.
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
•Something's Got To Give		Fox
Son Of Flubber	A1	BV
Son of Sansom		For.
•Spencer's Mountain		WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
State Fair	A2	Fox
•Stolen Hours		UA
Story Of The Count Of Monte		
Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
Strangers In The City	SP.	Emb.
•Stripper, The		Fox
•Summer Magic		BV
Summerskin	B	For.
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Swingin' Along	A1	Fox
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

## T

Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	A1
•Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan Faces Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		A1
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
13 West Street	A2	Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Third Of A Man		UA
•Thrill Of It All, The		U-I
Thirty Years Of Fun	A1	Fox
Time Bomb	A2	AA
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic		UA
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial And Error	A3	MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
•Twice Told Tales		UA
Twist All Night	A2	A-1
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

## U

•Ugly American, The	U-I
•Under The Yum Yum Tree	Col.

## V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM

## SERVISECTION 6

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter  
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson  
PARANOIAC—(C)—Janette Scott, Oliver Reed—English  
SHOWDOWN—Audie Murphy, Kathleen Crowley  
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda  
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton  
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner  
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

## WARNER BROS.

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
- 256 DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
- 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
- 253 GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
- GIANT—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
- 254 GYPSY—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
- 169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
- 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
- 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
- 168 MUSIC MAN, THE—MU-151m.—(TE; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
- 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
- 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
- 915 SAYONARA—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
- 167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
- 255 TERM OF TRIAL—D-113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
- 252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

## COMING FEATURES IN ORDER OF RELEASE

April CRITICS' CHOICE—(TC; PV)—Bob Hope, Lucille Ball

## COMING

AMERICA AMERICA—Stathis Giallelis  
BLACK GOLD—Philip Carey, Diane McBain  
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
ISLAND OF LOVE—(PV; TC)—Robert Preston, Georgia Moll  
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
MARY, MARY—Debbie Reynolds, Barry Nelson  
MISSOURIAN, THE—Robert Mitchum, Ty Hardin  
MY FAIR LADY—Rex Harrison, Audrey Hepburn  
PALM SPRINGS WEEK-END—Troy Donahue, Connie Stevens, Ty Hardin  
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
PT 109—(PV; TC)—Cliff Robertson  
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
SPENCER'S MOUNTAIN—(PV; TC)—Henry Fonda, Maureen O'Hara  
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine  
YOUNGBLOOD HAWKE—(C)—Warren Beatty, Suzanne Pleshette

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.

BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton

BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate

DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.

DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental

GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental

HAVE FIGURE, WILL TRAVEL—NOV.-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare

HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Suli-strowski—Int. Film Ent.

IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica

JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products

KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier

LUCKY PIERRE—NOV.-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare

MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup

MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.

NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton

NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.

PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate

PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton

POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.

SCANTY PANTIES—BUR.-72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin

SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari

SEDUCTERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner

SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin

SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier

STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.

TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.

WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

## FOREIGN

## DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis

BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

## MOTION PICTURE EXHIBITOR

February 27, 1963



**CARRY ON CONSTABLE**—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor  
**CARRY ON TEACHER**—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor  
**CENTURION, THE—SPECTACLE**—77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—  
 Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.  
**CLEO FROM 5 TO 7**—D-90m.—Corinne Marchano, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—  
 Zenith Int.  
**COMING OUT PARTY, A**—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—  
 English—Union  
**CONFESS DR. CORDA**—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed  
 in English—President  
**DEVI (THE GODDESS)**—D-96m.—Chhabl Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—  
 English titles—Harrison  
**ELECTRA**—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek;  
 English titles—Lopert  
**END OF DESIRE**—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French,  
 English titles—Continental  
**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian;  
 dubbed in English—Ultra  
**FIRST SPACESHIP ON VENUS**—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science  
 fiction entry—Foreign-made; spoken in English—Crown-Int.  
**FLAME IN THE STREETS**—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on mar-  
 riage between races—English—Atlantic  
**GIRL CHASERS, THE**—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian  
 vignettes—French; dubbed in English—Ajay  
**GIRL WITH THE GOLDEN EYES, THE**—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots  
 —French; English titles—Union  
**HORROR HOTEL**—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—  
 English—Trans-Lux  
**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—  
 French-Italian; dubbed in English—Producers Int.  
**ISLAND, THE**—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.  
**I SPIT ON YOUR GRAVE**—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes  
 this particularly potent for colored houses—French; dubbed in English—Audubon  
**IL GRIDO**—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor  
**IMPORTANT MAN, THE**—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its mo-  
 ments—Mexican; English titles—Lopert  
**IT TAKES A THIEF**—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—  
 English—Valiant  
**JOSEPH AND HIS BRETHREN**—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly inter-  
 esting biblical tale—Italian—Spoken in English—Colorama  
**KIND OF LOVING, A**—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Gov-  
 ernor  
**LONELINESS OF THE LONG DISTANCE RUNNER, THE**—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-  
 made entry for art spots—English—Continental  
**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Com-  
 mercial Pictures  
**LOVE AND LARCENY**—C-94m.—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles;  
 Major  
**LOVERS OF TERUEL, THE—BALLET**—D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama  
 for the arty set—French; English titles—Continental  
**MARIZINIA**—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film  
 Ent.  
**MATTER OF WHO, A**—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion  
**MAXIME**—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—  
 French—Dubbed in English—Interworld Dist.  
**MR. ARKADIN**—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-  
 made—Spoken in English—Cari  
**MONEY, MONEY, MONEY**—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—  
 French—English Titles—Times  
**MONGOLS, THE**—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of  
 dubbed spectacles—Italian—Dubbed in English—Colorama  
**NEVER LET GO**—MD-90m.—Richard Todd, Peters Sellers, Elizabeth Sellers—4966 (8-22-62)—Suspenseful programmer for art  
 and specialty spots—English—Continental  
**NUDE ODYSSEY**—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wander-  
 ing in South Seas—Dubbed in English—Davis-Royal  
**OPERATION SNATCH**—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Con-  
 tinental  
**PARADISIO**—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nudie  
 novelty—European—Fanfare  
**PASSION OF SLOW FIRE, THE**—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for  
 art spots—French—Fanfare  
**PHAEDRA**—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent  
 art house entry—Greek—Spoken in English—Lopert  
**PLAYGIRL AFTER DARK**—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip  
 club—English—Topaz  
**PLAYTIME**—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—  
 French; English titles—Audubon  
**PSYCOSISSIMO**—C-88m.—Ugo Tognazzi, Raimondo Vianello, Monique Just—4984 (9-26-62)—Fair comedy for art spots—  
 Italian—English Titles—Ellis  
**QUARE FELLOW, THE**—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—  
 Irish—Astor  
**RELUCTANT SAINT, THE**—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian  
 —Davis-Royal  
**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra  
**SECRETS OF THE NAZI CRIMINALS**—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on  
 Nazi leaders and regime—Swedish—Trans-Lux  
**SHOOT THE PIANO PLAYER**—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art  
 house crowd—French—English Titles—Astor  
**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story  
 —French; dubbed in English—Regent  
**SON OF SAMSON**—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from  
 Italy—Dubbed in English—Medallion  
**STOWAWAY IN THE SKY**—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family  
 entry for art or regulation spots—French—Lopert  
**SUMMERSKIN**—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—  
 English Titles—Angel  
**SUNDAYS AND CYBELE**—D-110m.—Hardy Kruger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting import  
 —French; English titles—Davis-Royal  
**SWEET ECSTASY**—D-84m.—(CS)—Eike Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera  
 —French—Dubbed in English—Audubon  
**SWINDLE, THE**—92m.—Broderick Crawford, Gluetta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—  
 Italian—English Titles—Astor  
**TALES OF PARIS**—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting  
 import for art spots—French—English Titles—Times  
**TEMPTATION**—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles  
 —Filmed abroad, English dialogue—Cameo Int.  
**TROJAN HORSE, THE**—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle  
 has action and other angles—Italian—Colorama  
**VARAN, THE UNBELIEVABLE**—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster"  
 thriller—Japanese; spoken in English—Crown-Int.  
**WALTZ OF THE TOREADORS**—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—  
 Continental  
**YOJIMBO**—D-110m.—(Tohoscope)—Toshiro Mifune, Eliino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—  
 Japanese; English titles—Seneca Int.

## W

Walk On The Wild Side	SP.	Col.
• Wall Of Noise		WB
Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The	B	Col.
Warriors Five	A3	A-1
• Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
• Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-1
• Who's Been Sleeping In My Bed...		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
Wild Westerners, The	A1	Col.
• Wives And Lovers		Par.
Woman Hunt	A2	Fox
• Woman Warriors, The		UA
Wonderful To Be Young	A2	Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM

## X

• X—The Man With The X-Ray Eyes A-1

## Y

• Yellow Canary, The		Fox
Yojimbo	A3	For.
• Young And The Brave		MGM
• Young Girls Of Good Family		Emb.
• Young Guns Of Texas	A1	Fox
• Youngblood Hawke		WB
• Young Racers, The		A-1

## Z

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# The Shorts Parade

1961--62; 1962-63 Seasons

## Buena Vista

### WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

### SINGLE REEL CARTOONS (TECHNICOLOR)

- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

### TWO REEL CARTOON SPECIALS (TECHNICOLOR)

- 097 Coliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 122 Donald and The Wheel
- 139 A Symposium On Popular Songs

### THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

### FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

## Columbia

### COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler

### LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ransom
- 7704 (Dec.) Bunnies Abundant

### MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo

### COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog

### CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4

### TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters

### COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)

### ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)

### SERIALS (REISSUE)

- 7120 (Oct.) The Batman

## Metro-Goldwin-Mayer

### TOM AND JERRY CARTOONS (METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow
- W-364 (Jan.) High Steaks
- W-365 (Mar.) Mouse Into Space
- W-366 (Apr.) Landing Stripling
- W-367 (June) Calypso Cat

### NEW TOM AND JERRY CARTOONS (METROCOLOR)

- C-6431 Dickie Moe
- C-6432 Cartoon Kit
- C-6433 Tall In The Trap
- C-6434 Sorry Safari
- C-6435 Buddies Thicker Than Water
- C-6436 Carmen Get It

### GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

- W-6461 Puss Gets The Boot
- W-6462 Fraidy Cat
- W-6463 Dog Trouble
- W-6464 Bowling Alley Cat
- W-6465 Fine Feathered Friend
- W-6466 Sufferin' Cat
- W-6467 Lonesome Mouse
- W-6468 Mouse Comes To Dinner
- W-6469 Baby Puss
- W-6470 Zoot Cat
- W-6471 Million Dollar Cat
- W-6472 Puttin' On The Dog

## Paramount

### SPORTS IN ACTION (COLOR)

- Ten Pin Tour
- D21-1 Symphony In Motion
- D21-2 Bow Jest
- D21-3 Fun In The Sun
- D21-4 Mighty Mites
- D21-5 On The Wing
- D21-6 Blue Ribbon Champions

### TRAVELRAMAS (COLOR)

- T21-1 Derby Daze
- T21-2 Wintertime In Melbourne
- T21-3 Moroccan Highways

### NOVELTOONS (COLOR)

- P21-1 Munro
- P21-2 Turtle Scoop
- P21-3 Kozmo Goes To School
- P21-4 Perry Popgun
- P21-5 Without Time or Reason
- P21-6 Good and Guilty
- P21-7 T.V. or Not T.V.

### MODERN MADCAPS (COLOR)

- M21-1 The Plot Sickness
- M21-2 Crumley Cogwell
- M21-3 Popcorn and Politics
- M21-4 Giddy Gadgets
- M21-5 Hi Fi Jinx
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap

### POPEYE CHAMPIONS

- E21-1 Fireman's Brawl
- E21-2 Toreadorable
- E21-3 Popeye, The Ace Of Space
- E21-4 Shaving Muggs
- E21-5 Taxi Turvy
- E21-6 Floor Flusher

### COMIC KING

- C21-1 Frog's Legs
- C21-2 Home Sweet Swampy
- C21-3 Hero's Reward
- C21-4 Psychological Testing
- C21-5 Snuffy's Song
- C21-6 The Hat

### TWO REEL SPECIALS (COLOR)

- B21-1 Spring In Scandinavia
- B21-2 Fire Away
- B21-3 Journey To Understanding

### CARTOON SPECIAL TWO REELS (COLOR)

- A-21 Abner, The Baseball

## 20th Century-Fox

### MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

- 7301 (Jan.) Rail Tour of Europe
- 7302 (Feb.) Maine, U.S.A.
- 7303 (March) Sports in Florida
- 7304 (April) Fairytale Land—Denmark
- 7305 (May) Chinatown
- 7306 (June) Yellowstone Ranger

### TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

- 5301 (Jan.) Fight to the Finish
- 5302 (March) Astronaut
- 5303 (April) Missing Genie
- 5304 (April) Tea Party
- 5305 (June) Sidney's White Elephant
- 5306 (June) Long Island Duckling

### TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5321 (Jan.) Tea House Mouse
- 5322 (Feb.) To Be Or Not To Be
- 5323 (March) The Juggler of Our Lady
- 5324 (May) Pearl Crazy

## Universal-International

### TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

- 4301 (Jan.) Land Of The Long White Cloud

### SPECIAL

- 4304 (Jan.) Football Highlights of 1962

### ONE REEL COLOR SPECIALS

- 4371 (Jan.) Steel Bands—Tropical Music (CS)
- 4372 (Feb.) A Picture For Jean
- 4373 (Mar.) A Bridge Named Emma (CS)
- 4374 (Apr.) End Of The Plains
- 4375 (May) Island Spectacular
- 4376 (June) South Of The Amazon
- 4377 (July) Land Of Extremes
- 4378 (Aug.) Land Of Homer

### WALTER LANTZ WOODY WOODPECKER

#### REISSUE COLOR CARTUNES

- 4331 (Jan.) Woody Meets Davy Crewcut
- 4332 (Feb.) Box Car Bandit
- 4333 (Mar.) Unwearable Salesman
- 4334 (Apr.) International Woodpecker
- 4335 (May) To Catch A Woodpecker
- 4336 (June) Round Trip To Mars
- 4337 (July) Dopy Dick, The Pink Whale

### NEW WALTER LANTZ COLOR CARTUNES

- 4311 (Jan.) Fish and Chips
- 4312 (Jan.) Greedy Gabby Gator (WW)
- 4313 (Feb.) Coming Out Party
- 4314 (Mar.) Case Of The Cold Storage Yegg
- 4315 (Mar.) Robin Hoody Woody (WW)
- 4316 (Apr.) Charlie's Mother-In-Law
- 4317 (May) Stowaway Woody (WW)
- 4318 (May) Hi-Seas Hi-Jacker
- 4319 (June) Shutter Bug (WW)
- 4320 (July) Salmon Loafer
- 4321 (July) Coy Decoy (WW)
- 4322 (Aug.) Goose In The Rough
- 4323 (Sept.) Tenant's Racket (WW)
- 4324 (Oct.) Pesky Pelican
- 4325 (Oct.) Short In The Saddle (WW)
- 4326 (Nov.) Goose Is Wild
- 4327 (Nov.) Teepee For Two (WW)
- 4328 (Dec.) Science Friction (WW)
- 4329 (Dec.) Untitled (WW)

## Warner Bros.

### MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose
- 1705 (12-29-62) Martian Through Georgia
- 1706 (1-19-63) I Was A Teenage Thumb
- 1707 (3-9-63) Fast Buck Duck
- 1708 (4-20-63) Mexican Cat Dance
- 1709 (5-11-63) Woolen Under Where

### BUGS BUNNY SPECIALS

- 1721 (12-8-62) Shish Ka Bugs
- 1722 (2-9-63) Devil Food Cake
- 1723 (4-6-63) The Million-Hare

### BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny
- 1305 (12-22-62) Design For Leaving
- 1306 (1-26-63) Dog Pounded
- 1307 (2-16-63) Cat-Tails For Two
- 1308 (3-16-63) Easy Peckin's
- 1309 (4-13-63) No Barking
- 1310 (5-25-63) Up Swept Hare

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

- 1001 (10-6-62) A Touch Of Gold (New)
- 1002 (3-30-63) Thar She Blows

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

- 1501 (11-17-62) Sporting Courage
- 1502 (1-5-63) Sea Sports Of Tahiti
- 1503 (3-2-63) Moroccan Riveras
- 1504 (5-4-63) When Fish Fight



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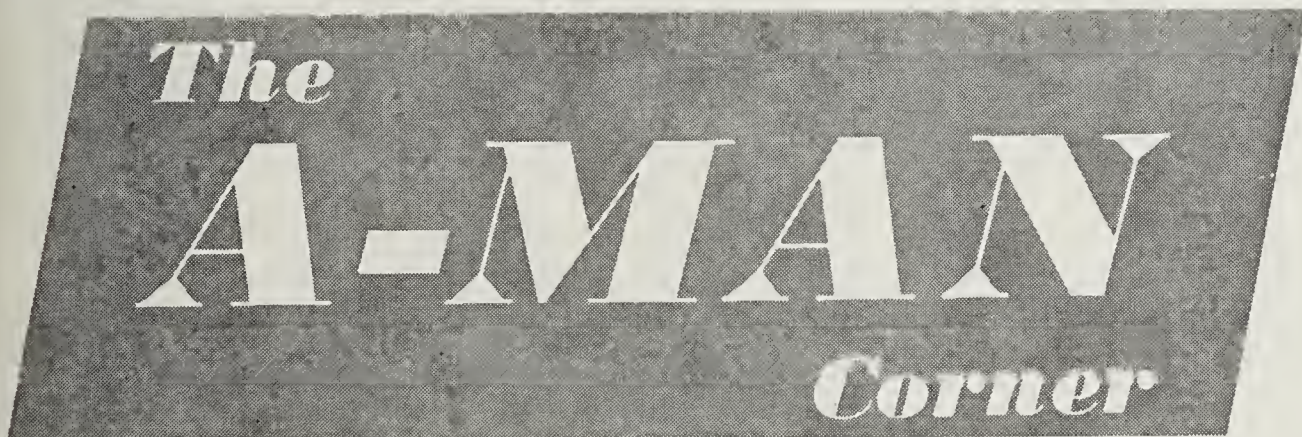
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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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YOUNG MAN-WIFE TEAM promotion, exploitation minded, highly experienced, prefer deal with option to purchase or ? Prefer small town Pacific Northwest. Write R. LAWSON, 311 S. 10th St., Las Vegas, Nev. or phone 382-9929. (213)

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**MOTION PICTURE**

# EXHIBITOR

**MARCH 6, 1963**

Volume 69

Number 10

IN THREE SECTIONS • THIS IS SECTION ONE



## **NG Plans Theatre TV Network**

*(See page 11)*

## **MGM's O'Brien Sees Strong Year**

*(See page 12)*

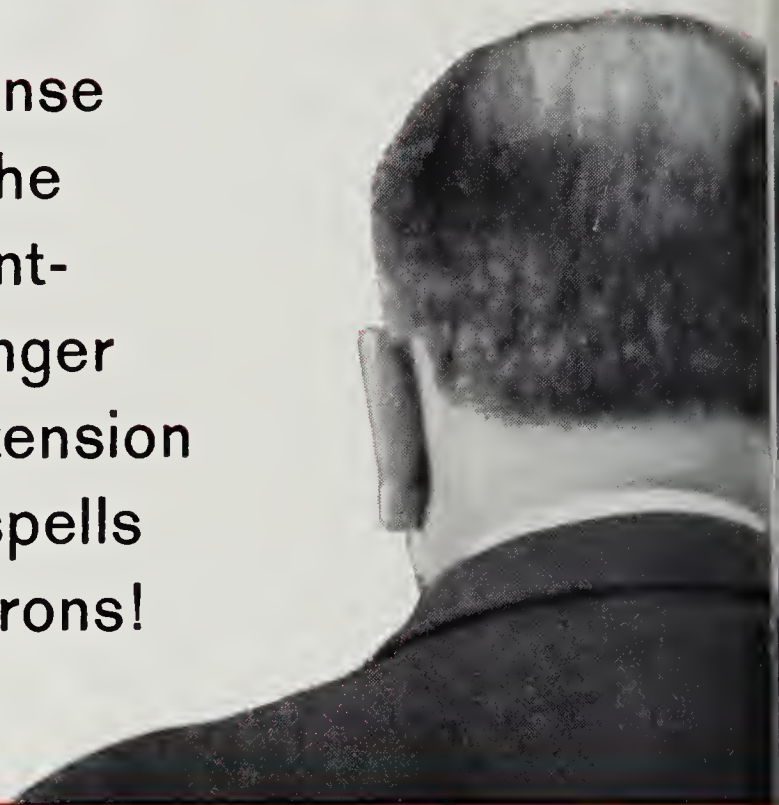
Martin Davis, newly elected vice-president of Paramount Film Distributing Corp., has directed Paramount's advertising, marketing, and publicity since Dec., 1960.

**THERE'S ONE AT EVERY MEETING . . . see editorial—page 4**



# THE REAL HITCHCOCK THE TRAFFIC AT

The master of psycho and suspense is back with two of his best on the same program! It's the Paramount-Hitchcock package that sells danger and delight...that crackles with tension and romantic excitement...that spells terrific entertainment to your patrons!



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Based on a Story by Charles Bennett and D. B. Wyndham-

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Volume 69 • No. 10

MARCH 6, 1963

## THERE'S ONE AT EVERY MEETING

A READER who "forgot" to sign his name sent in the following article culled from some newspaper, and we got such a bang out of it that we want to share it with you. It was headed, "There's One At Every Meeting," and it reminded us of quite a few meetings that we have attended.

You know these gentlemen as well as we do. The next time one of them shows his colors, slip him a copy of this editorial. Who knows, it might do some good.

We haven't cut a word, so here goes:

1. *THE CONFUSED LISTENER*—He tries to be helpful but can't follow the proceedings. He rises to say there's a motion before the house! and has to be told it was rejected half an hour ago. He has a habit of sitting in the last row and of complaining he can't hear. Throughout he carries an outraged attitude of "why don't people tell me these things."

2. *THE PROFESSIONAL SECONDER*—He never thinks up an idea, and is so overwhelmed when someone else does, that he comes in with a loud "second the motion." Any nonsensical scheme any one can think up gets his nod. He then settles back to enjoy the confusion, or dozes until time for him to chime in with another second.

3. *THE WILLING VOTER*—He takes little part in business but votes in loud voice. He is always eager to swell the vote of the prevailing side. A dangerous yes man.

4. *THE BEHIND-THE-HAND MUTTERER*—He fumes, fidgets, mutters to his neighbor, but seldom takes the floor to speak. If you sit beside him you will miss hearing the most important points of the meeting. He votes no consistently, and mutters, "What can you do in a mess like this—it's a gang of dopes."

## HOW HIGH IS UP?

AS OF FEB. 1, practically every mechanic in the producing end of the business had his salary hiked five per cent through union pressures.

What effect will this have upon production, already slowed to a trickle? Will it help or hurt efforts to revive a lagging Hollywood? It seems to this department that all such action can do is point up further the advantages of "runaway" production.

Any child should be able to understand that a policy of fewer films can only result in fewer theatres. It would seem

## WHICH SIDE HAS THE BUTTER?

THERE OUGHT to be a law preventing the so-called "legal beagles" of this industry from "jumping the fence."

During an arbitration proceeding trying to settle a complicated clearance problem involving four or five distributors and a half-dozen independent theatres, one particular lawyer refused to divulge his company's gross receipts and payments or its playoff record. He was the only one to act in this manner, and as a result, caused quite a delay in the handling of the case. The arbitrator, whose decision was to be binding on all parties, naturally refused to proceed with the case.

5. *THE EXPLODE-AT-THE-DOOR MAN*—He sits quietly through the meeting as if everything were to his liking, but at the door he boils over. You hear him say, as he rounds up a few discontented members, "And another thing I didn't like." . . .

6. *THE NEXT-DAY COMPLAINER*—After thinking it over he decides the meeting had better be run over. As he corners you he says, "Are you going to stand for that?"

7. *THE "WE-ALWAYS-DO-IT-THIS-WAY" MEMBER*—He is traditional, forever looking over his shoulder. The old way is the only way. If a change of any kind is suggested, or a new idea brought forth, he fears the new officers are leading up to ruin.

8. *THE SUPER-PARLIAMENTARIAN*—He knows all the rules when they are not needed. But when you run into difficulty, and call upon him for advice, he has forgotten his rule book.

9. *THE STAY-AT-HOME MEMBER*—Meetings bore him. He has his own way of wasting time. Besides he doesn't want to feel responsible for anything that happens. The blood is not on his hands if he didn't go to the meeting.

10. *THE OBSTRUCTIONIST*—He delights in tying the meeting into knots. Anything that he can do to make the meeting so long or unpleasant that members will stay away next time, he will gladly do. He may work with henchmen to wear down the membership so that his gang can take over.

11. *THE PRE-MEETING SPECIALIST*—Before the meeting is held, he explains just what should be done. He is still going strong at 1:30 but by meeting time he is exhausted and has to be guided home.

that the old adage, "Dog eat dog," is still very much with us. For unions to really cooperate in creating a favorable climate for increased studio production activity would seem the wiser course of all concerned.

Unless something is done to stimulate production, it follows that there will be less work and fewer jobs. In that case, the wage increase becomes meaningless.

As we look about and see no decrease in featherbedding and unreasonable demands, we can only ask, "Where are the brains of union leadership?"

It took the combined efforts of 14 other lawyers with considerably more sense to convince this alleged mastermind to cooperate.

Now we are informed of a \$600,000 clearance suit filed by an exhibitor against distributors. The lawyer representing the plaintiff is none other than the same fellow who formerly represented the defendant distributor. Now, of course, he was pleading the other side.

Obviously, all that matters is which side the bread is buttered on.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A son, **Kevin Joseph**, was born to Mrs. **Nat Chianta** at St. Peter's Hospital, New Brunswick, N.J. Father is **Nat Chianta**, office manager, Embassy Pictures. The Chiantas also have three daughters.

### Diamond Rings

**Jack Kaufman**, Universal representative in the Albany, N.Y., territory, and his wife announced the engagement of their daughter, **Linda**, a sophomore at University of N.Y. State, to **Daniel J. Herschberg**, a civil engineering graduate of RPIT, at Troy.

### Obituaries

**Roy A. Benjamin**, 75, prominent Jacksonville, Fla., architect for over 40 years, who designed over 200 theatre buildings throughout the south, died at his home following a lengthy illness. He served for more than 20 years as the chief architectural consultant for the Paramount-Publix chain of which Florida State Theatres is a present-day subsidiary. He is survived by his wife, a daughter, three sons, a sister, a brother, and nine grandchildren.

**James Forsyth**, O.B.E., 74, died of a heart attack at St. Leonards-On-Sea, England. He was one of the greatest showmen Britain has ever known. For many years he headed the Gaumont British public relations setup. After the merging with the Rank Organization, he stayed on for one year before going into retirement. His son, **Teddy**, recently became controller of Top Rank Ten Pin Bowling.

**Mrs. Maybelle R. Patterson**, 87, mother of **Stanton Patterson**, of Fabian's Palace management staff in Albany, N.Y., died in Masonic Hospital, Utica, N.Y. Another son, grandchildren, and great-grandchildren survive.

### Allen Leaves Chakeres

SPRINGFIELD, O.—Wally Allen, publicity director and drive-in buyer and booker for Chakeres Theatres, with home offices in Springfield, O., has resigned to become sales manager for Alexander Enterprises, also with headquarters in Springfield, O., effective March 9. Allen has been with Chakeres over 10 years. Before that he was with 20th-Fox as exploitation manager for Pittsburgh and Buffalo territories.

Claude Alexander, president of Alexander Enterprises, has produced "The Naked Witch" in Hollywood and on location near Dallas. It is in Eastman Color and will be the first picture for the new company. Plans call for the picture to be played first run in drive-in theatres, aided by a special exploitation campaign.

Allen is being replaced in the Chakeres organization by promotions in the ranks. Dick Dickerson, formerly indoor theatre buyer and booker, has been named buyer and booking supervisor for the chain's 39 theatres. Lee Frisz will become feature booker, moving up from short subjects booker. Joyce Sampson has been named shorts booker, previously having been receptionist.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., March 4

## 60 MGM, Fox Features Of 1955-60 Sold To TV

NEW YORK — NBC announced multi-million dollar agreements with MGM and 20th-Fox for television premieres of 60 "major motion picture productions" of 1955-60 vintage during the 1963-64 season.

The features will be shown on NBC's "Saturday Night at the Movies" and "Monday Night at the Movies" starting in September.

Disclosures of the deals came to light as spokesmen for exhibition, including TOA, National Allied, and others, in a concerted move were laying plans to call upon the film companies to discuss the sale of newer pictures for showing on television in competition with theatres. Exhibitors widely regard this as their most serious problem.

The selections from MGM will include "Adam's Rib," "Annie, Get Your Gun," "The Brothers Karamazov," "Bad Day At Black Rock," "Battleground," "Tunnel Of Love," "Executive Suite," "The Asphalt Jungle," "Father Of The Bride," "Kiss Me Kate," "Wreck Of The Mary Deare," "Singin' In The Rain," "The Light Touch," "The Naked Spur," "Man On Fire," "Lust For Life," "The Mating Game," "Never Let Me Go," and others.

The 20th-Fox films will include such pictures as "Daddy Longlegs," "Seven-Year Itch," "Diary Of Anne Frank," "Wild River," "Rally Round The Flag, Boys," "The Tall Man," "We're Not Married," "A Man Called Peter," "House Of Bamboo," "Love Is A Many Splendored Thing," "The Left Hand of God," and "David and Bathsheba," among others.

### MGM Board Votes Dividend

NEW YORK—A quarterly dividend of 37½ cents, payable on April 15 to stockholders of record March 18, was voted by the board of directors of Metro-Goldwyn-Mayer.

The Board stated that in view of the encouraging outlook for the latter part of this fiscal year and the expected rise in earnings in 1963-64, it believed that a dividend at the annual rate of \$1.50 is proper.



Susan Kohner recently received a scroll from Herbert Luft, Hollywood Foreign Press Association, nominating her for best supporting actress of 1962 for her performance in Universal's "Freud."



## BROADWAY GROSSES

### Okay Results For Holdovers

NEW YORK—With all holdover product the Broadway first-runs reported satisfactory business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"**Term Of Trial**" (Warners). Paramount reported \$16,000 for the fifth and last week.

"**To Kill A Mockingbird**" (U). Radio City Music Hall, with stage show, did \$95,000 on Thursday through Sunday, with the third week sure to hit \$137,000.

"**The Longest Day**" (20th-Fox). Warner did \$23,000 on the 22nd week.

"**Son Of Flubber**" (BV). DeMille reported \$18,000 on the fourth week.

"**The Wonderful World Of The Brothers Grimm**" (MGM-Cinerama). Loew's Cinerama announced \$11,000 for the 30th week.

"**Mutiny On The Bounty**" (MGM). Loew's State had \$21,000 for the 15th week.

"**A Child Is Waiting**" (UA). Astor claimed \$16,000 for the third week.

"**Diamond Head**" (Columbia). Victoria had \$26,000 for the second session.

"**Her Bikini Never Got Wet**" (Hakim). Forum announced the fifth week as \$10,000.

"**Lawrence Of Arabia**" (Columbia). Criterion did \$40,000 on the 11th week.

"**West Side Story**" (UA). Rivoli reached \$13,000 on the 72nd week.

### UA Hosts Vegas "Ball"

LAS VEGAS—United Artists hosted the nation's press and a glittering array of stars, headed by Glenn Ford and Hope Lange, at the Dunes Hotel here for the world premiere of producer Martin Poll's "Love Is A Ball." Details on the fabulous weekend will be coming in future issues. Watch for them.

### "NINE HOURS TO RAMA"

"Nine Hours To Rama" from 20th-Fox can be described as an unusual screen adventure of gripping interest and excellent boxoffice potential. To go along with the quality that producer-director Mark Robson has put on the screen, and the high-rating performances by the cast headed by Horst Buchholz and Jose Ferrer, there is a varied and provocative selling campaign.

The company has devised a series of ads for use off the amusement page that should stop any newspaper reader. They must create that vital "want-to-see." In addition, extensive exploitation efforts are concentrated on college campuses, high schools, book tieups, etc., to guarantee maximum public attention.

A good picture is being accompanied by a good selling job, and the combination is good news for exhibitors everywhere.

JAY EMANUEL



# "Oscar" Nominees Vie For Honors

**"Lawrence," "Mockingbird," "Mutiny" Lead in Categories; Santa Monica Next Stop For April 8 Ceremonies**

HOLLYWOOD—Nominations for the 35th Annual Awards of the Academy of Motion Picture Arts and Sciences were announced here by Wendell Corey, president.

Active members of each Academy branch selected the nominations in their respective fields and mailed their secret ballots directly to Price Waterhouse & Co., international auditing firm, for tabulation. All members voted for the "Best Picture" category.

Screenings of nominated pictures will be held in the Academy Award Theatre beginning March 2 to enable Academy members to view the nominated achievements before casting their final ballots.

The Academy's entire voting membership selects the winners in all categories.

The "Oscars" will be presented April 8 at 7:00 p.m. (PST) in the Santa Monica Civic Auditorium as part of a star-studded show carried over the combined radio and television facilities of the American Broadcasting Company and the television facilities of the Canadian Broadcasting Company. Frank Sinatra will be the master of ceremonies.

The complete list of nominations for the 35th Annual Academy Awards follows:

**For the best performance by an actor:**

Burt Lancaster, "Bird Man Of Alcatraz," A Harold Hecht Production, United Artists; Jack Lemon, "Days Of Wine And Roses," A Martin Manulis-Jalem Production, Warner Bros.; Marcello Mastroianni, "Divorce—Italian Style," A Lux-Vides-Galatea Film Production, Embassy Pictures; Peter O'Toole, "Lawrence Of Arabia," A Horizon Pictures (G.B.), Ltd.-Sam Spiegel-David Lean Production, Columbia; Gregory Peck, "To Kill A Mockingbird," A Pakula-Mulligan-Brentwood Production, Universal-International.

**For the best performance by an actor in a supporting role:**

Ed Begley, "Sweet Bird Of Youth," A Roxbury Production, Metro-Goldwyn-Mayer; Victor Buono, "What Ever Happened To Baby Jane?," An Associates & Aldrich Company Production, Warner Bros.; Telly Savalas, "Bird Man Of Alcatraz"; Omar Sharif, "Lawrence Of Arabia"; Terence Stamp, "Billy Budd," Harvest Productions, Allied Artists.

**For the best performance by an actress:**

Anne Bancroft, "The Miracle Workers," A Playfilms Production, United Artists; Bette Davis, "What Ever Happened To Baby Jane?"; Katharine Hepburn, "Long Day's Journey Into Night," Ely Landau Productions, Embassy Pictures; Geraldine Page, "Sweet Bird Of Youth"; Lee Remick, "Days Of Wine And Roses."

**For the best performance by an actress in a supporting role:**

Mary Badham, "To Kill A Mockingbird"; Patty Duke, "The Miracle Worker"; Shirley Knight, "Sweet Bird Of Youth"; Angela Lansbury, "The Manchurian Candidate," An M.C. Production, United Artists; Thelma Ritter, "Bird Man Of Alcatraz."

**For the best achievement in art direction of a black-and-white picture:**

"Days Of Wine And Roses," Joseph Wright,

## Stembler Urges Exhibs To Back MGM's "Courtship"

NEW YORK—TOA president John H. Stembler urges every exhibitor in the United States to join TOA members in backing "The Courtship of Eddie's Father." Stembler's complete statement follows:

"Results on 'Baby Jane' are in—and they are great! Everyone in TOA and the industry has benefited from the great work of Nat Fellman and his Hollywood Pre-view Engagement Committee.

"We've proved once that we can do a great job with a quality picture moved into a period of product scarcity. Now we have an encore to perform on 'The Courtship of Eddie's Father.'

"We made a pledge to MGM that special consideration would be given to extended playing time for 'Courtship.' We ask every TOA member and every other exhibitor in the United States to carry out this pledge.

"Play 'The Courtship of Eddie's Father' as long as you can. Back it all the way with the excellent promotion campaign created for it. I'm sure that everyone will benefit."

Set Decoration: George James Hopkins; "The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox, Ted Haworth, Leon Barsacq, and Vincent Korda, Set Decoration: Gabriel Bechir; "Period Of Adjustment," A Marten Production, Metro-Goldwyn-Mayer, George W. Davis and Edward Carfagno, Set Decoration: Henry Grace and Dick Pfefferle; "The Pigeon That Took Rome," Llenroc Productions, Paramount, Hal Pereira and Roland Anderson, Set Decoration: Sam Comer and Frank R. McKelvy; "To Kill A Mockingbird," Alexander Golitzen and Henry Bumstead, Set Decoration: Oliver Emert.

**For the best achievement in art direction of a color picture:**

"Lawrence Of Arabia," John Box and John Stoll, Set Decoration: Dario Simoni; "Meredith Willson's THE MUSIC MAN," Warner Bros., Paul Groesse, Set Decoration: George James Hopkins; "Mutiny On The Bounty," An Arcola Production, Metro-Goldwyn-Mayer, George W. Davis and J. McMillan Johnson, Set Decoration: Henry Grace and Hugh Hunt; "That Touch Of Mink," A Universal-International-Granley-Arwin-Nob Hill Production, Alexander Golitzen and Robert Clatworthy, Set Decoration: George Milo; "The Wonderful World Of The Brothers Grimm," Metro-Goldwyn-Mayer & Cinerama, George W. Davis and Edward Carfagno, Set Decoration: Henry Grace and Dick Pfefferle.

**For the best motion picture of the year:**

"Lawrence Of Arabia," Sam Spiegel, Producer; "The Longest Day," Darryl F. Zanuck, Producer; "Meredith Willson's THE MUSIC MAN," Morton DaCosta, Producer; "Mutiny On The Bounty," Aaron Rosenberg, Producer; "To Kill A Mockingbird," Alan J. Pakula, Producer.

**For the best achievement in cinematography of a black-and-white picture:**

"Bird Man Of Alcatraz," Photographed by Burnett Guffey; "The Longest Day," Photographed by Jean Bourgoïn, Henri Persin, and

(Continued on page 17)

## Universal At Production Peak With 12 In Action

NEW YORK—With three top budget pictures currently shooting, six others in various stages of post-production, and three being readied for early starts, Universal's production activity is at an eight-year high for this time of year.

The last time the studio was as busy as it is now, according to Edward Muhl, vice-president in charge of production, was in early 1955 when five pictures were before the cameras. At that time the studio was regularly turning out 32-34 films a year and had not yet gone into its present production policy.

Productions now shooting are Howard Hawks' "Man's Favorite Sport?," starring Rock Hudson, Paula Prentiss, and Maria Perschy; "Captain Newman, M.D.," starring Gregory Peck, Tony Curtis, Angie Dickinson, Bobby Darin, and Eddie Albert, which David Miller is directing for producer Robert Arthur; and "The Brass Bottle," starring Tony Randall, Burl Ives, and Barbara Eden, which Arthur is producing and Harry Keller directing.

In various stages of editing, scoring, and dubbing are "The Thrill Of It All," starring Doris Day, James Garner, and Arlene Francis; "A Gathering Of Eagles," starring Rock Hudson, Rod Taylor, Mary Peach, and Barry Sullivan; "Charade," starring Cary Grant and Audrey Hepburn; "Tammy and the Doctor," starring Sandra Dee and Peter Fonda; "For Love Or Money," starring Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, and Leslie Parrish; and "The List Of Adrian Messenger," starring George C. Scott, Dana Wynter, Clive Brook, and Herbert Marshall, with the special participation in unusual character delineations of Tony Curtis, Kirk Douglas, Robert Mitchum, Burt Lancaster, and Frank Sinatra.

Sets and costumes now are being designed and dogs trained for "Monsieur Cognac," the Reynard-Hecht production which producer Harold Hecht plans to put before the cameras in late March as soon as Tony Curtis completes his current role in "Captain Newman, M.D." It will be directed by Michael Anderson.

Producer-writer Stanley Shapiro, in collaboration with Paul Henning, is now putting the final touches to the script of "King Of The Mountain," which will star Marlon Brando and David Niven. Director Ralph Levy already has started scouting locations for this film on which Robert Arthur will serve as executive producer.

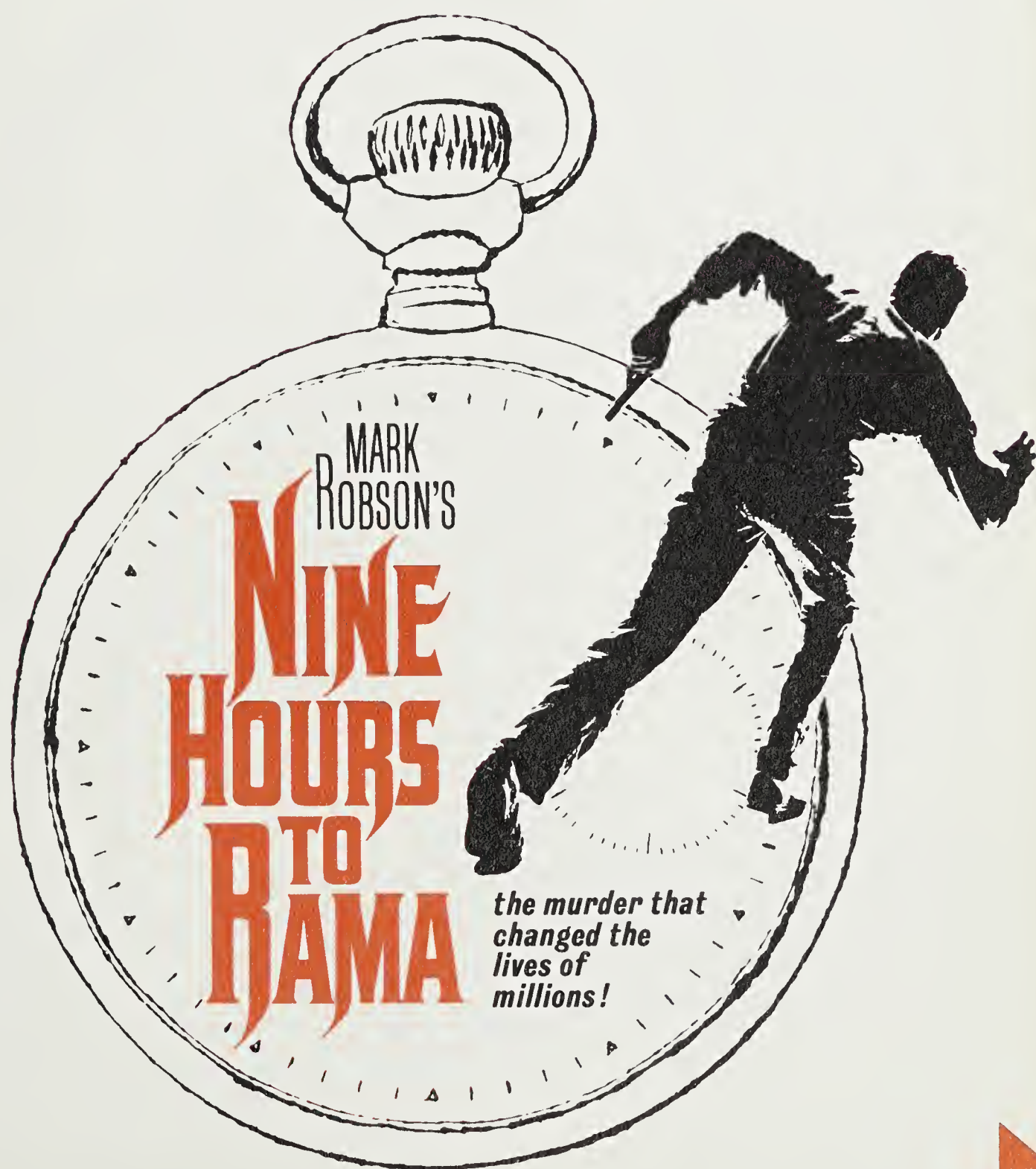
Producer Ross Hunter is making arrangements for the April start of "The Chalk Garden," with Deborah Kerr, Hayley Mills, and John Mills starring, for which director Ronald Neame plans a two-week rehearsal period commencing March 18.

## Prudential's Higgins Retires

NEW YORK—Walter F. J. Higgins, vice-president of Prudential New York Theatres, Inc., announced his retirement. Higgins started in business in 1921 as office manager and accountant in the Olympian Theatres in Boston.



# SELLING MILLIONS AND MILLIONS AND MILLIONS OF MOVIEGOERS "THE MURDER THAT CHANGED THE LIVES OF MILLIONS ...!"



20th Century-Fox presents a new showmanship approach to co-ordinated merchandising.



# PREFERRED POSITION ADVERTISING!

Not teasers—but provocative hard-sell off the amusement page ads... the kind of advertising that gets attention... pulls your audience into reading about the size, scope, and excitement of this unusual motion picture.

THE NEW YORK TIMES, THURSDAY, NOVEMBER 14, 1968

## APOLLO PROJECT RUNNING ON TIME

Webb Declares an American  
Will Reach Moon by 1970

By ALFRED E. CLARK

James E. Webb, administrator of the National Aeronautics and Space Administration, said last night that the Apollo project, a manned expedition on the moon, was on schedule and would be fulfilled before 1970.

Speaking at the thirty-eighth anniversary dinner of the West Side Association of Commerce in the Statler-Hilton Hotel, Mr. Webb said:

"Unless some unforeseen opportunity opens up, or new requirement is established, we will not ask President Kennedy to request supplemental or deficiency funds for the current fiscal year."

He noted that the rate of buildup in the space program was slowing down but that the program remained fast-paced and efficiently conducted.

He told an audience of 1,000 that the space program was entering a period in which budgetary and other problems should be made clear to the public.

The director of the presentation of the Apollo project, Mr. Webb said, was to be the first time since 1964 when the award was given to a Federal agency.

Saying that the space agency had made "substantial progress toward attaining our goals," Mr. Webb said that the winners of the 1968 Albert Einstein Award in Space were the President's Medical Research Service and the President's Medical Research Service.

Dr. Li presented his paper on the use of the human growth hormone as a means of increasing the growth rate of the human body.

Dr. Li reported last night that the growth hormone was first identified in 1958.

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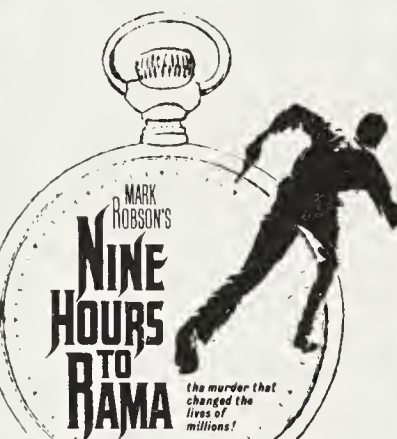
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## DON'T READ ANOTHER MURDER MYSTERY...

(until you read this ad)

When they ask "have you read any good murder mysteries lately," you can tell them you saw one. Matter of fact it's so powerful you'll think you were in it! And big—an entire country is the stage. And even bigger—the victim... one of the most important men in the world. It's all part of the unusual motion picture—NINE HOURS TO RAMA.



SOON AT YOUR  
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## MENTAL ILLNESS AN IMPROVED RISK

Study Revealed at Parley  
Shows Growing Coverage

By EMMA HARRISON

ST. LOUIS, Nov. 14. Increasing recognition of mental illness as a treatable disease has enlarged insurance coverage in that area, a nationwide study reported here today.

Although coverage for mental ailments has not approached that for its considered entirely physical, new treatments, including drug therapy and a new outlook on the disease, have

dramatically changed the pattern of insured care offered for mental illness. It was said today at the 12th annual meeting of the National Association for Mental Health.

Despite a lingering attitude that mental illness was such a baffling and untreatable disorder that only Government responsibility could meet its needs, the movement into community treatment and an increase in public understanding have helped dispel that feeling, the study shows.

There is evidence, it was found, that coverage for mental disorders will not add substantially to health insurance costs.

Report by Two Groups

The report, "Insurance Coverage of Mental Illness, 1962," was made as a special project of the Joint Information Service of the American Psychiatric Association and the National Association for Mental Health.

It found that by the end of 1961 three out of four Americans were covered by some kind of health insurance.

Health insurance plans were more generous in coverage for mental illness than were individual health insurance plans.

Commercial insurance companies assuming about one-half of the national coverage in 1961, the study found.

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## Court W 3 in California Peayote-Eat

Report by THE  
SAN BERN  
Nov. 14. The  
County Superior  
Court yesterday  
decided in a  
controversial  
case involving  
the use of  
peyote, a  
hallucinogenic  
drug, in  
religious  
ceremonies.

The court, in a  
decision handed  
down yesterday,  
ruled that the  
use of peyote in  
religious  
ceremonies was  
not illegal.

The case involved  
a group of  
Native Americans  
who used peyote  
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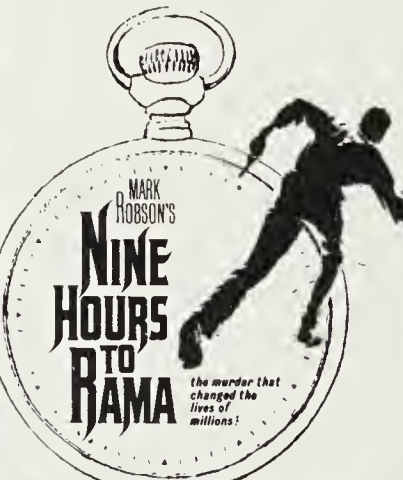
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## UP TO YOUR EARS IN WORK?

It's amazing how getting away from the grindstone will sharpen you up. In two hours you can get out of the country... get involved with two beautiful women... and become part of a situation so dramatic you'll remember it for the rest of your life! So live dangerously for a change—see NINE HOURS TO RAMA.



SOON AT YOUR  
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THEATRE!

This aging industrialist made electronic computation and communication his life's work. He was a pioneer in the field of electronic computation and communication.

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## Tigers Win in Japan, 12-7; Osborne Belts Grand Slam

SHIZUOKA, Japan, Nov. 14. (AP)—Larry Osborne, a six-time winning grand-slam home

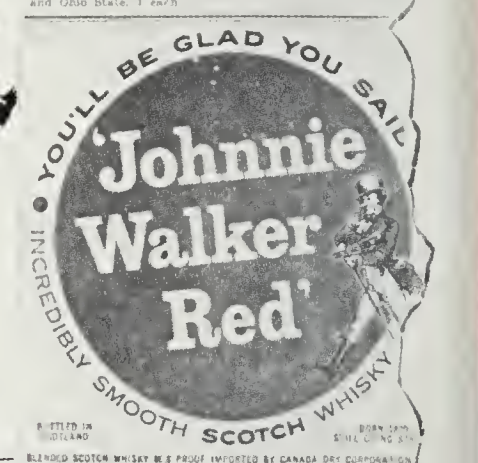
runned a 12-7 victory for the Tigers over the Yankees in the first game of the series.

The team standing with points figured on a 10-9-8-7 basis for first place through 10th place (first-place record so far in the 17-game tour and has hit 27 home runs).

At Kalline hit a two-run home run in the ninth inning, giving the Tigers a 10-2 lead over the Yankees.

Osborne, who has hit 27 home runs, was named MVP of the series.

Additional News  
Of Sports Event  
On Page 52



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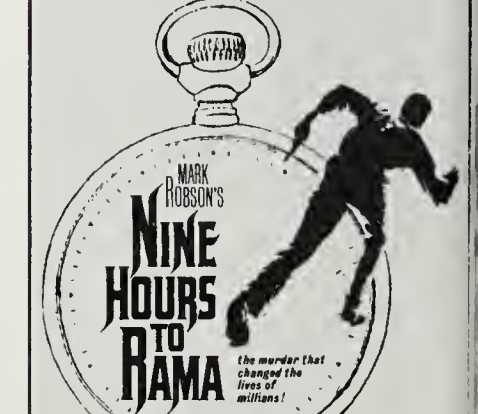
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## SPECIAL COLLEGE CAMPAIGN!

Geared to this all important market... only part of the co-ordinated merchandising approach that penetrates all levels, all ages.



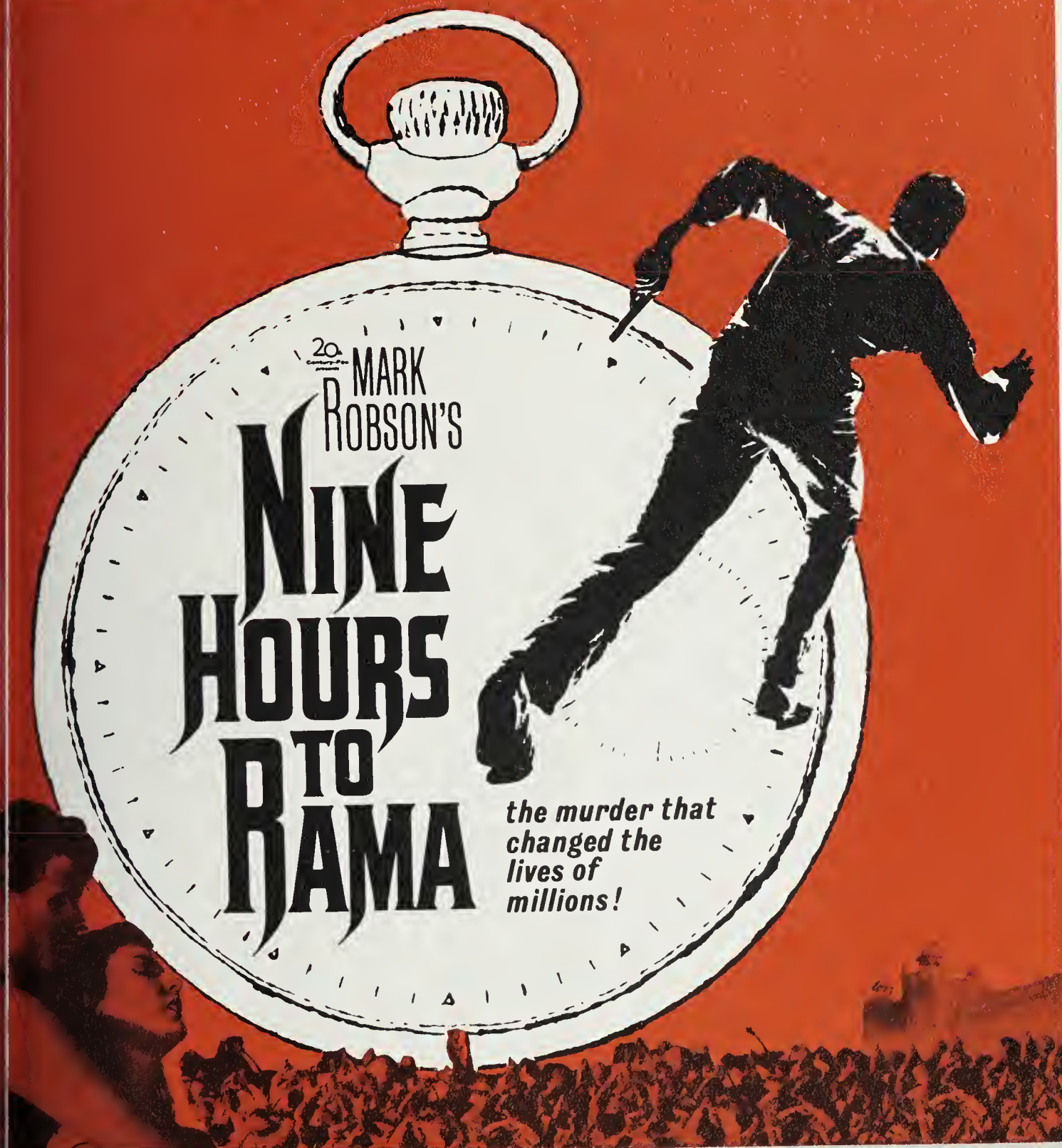
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# SEE THIS ONE!



THORST EUCHHOLZ / JOSE FERRER / VALERIE GEARON / DIANE BAKER / ROBERT MORLEY / DON BORISENKO  
 Produced and Directed by MARK ROBSON • Screenplay by NELSON GIDDING • Based on the Novel by STANLEY WOLPERT • Color by De Luxe  
 CINEMASCOPE

## PLUS THE POWER OF RADIO!

Blanket the airways with frequency! A "must" element in the concentrated "Rama" sell — a series of 4 suspenseful 30 second spots for saturation use through opening day. Each spot hammers home the key advertising message: "THE MURDER THAT CHANGED THE LIVES OF MILLIONS!"

## POSTING!

Added impact... added audience impressions in a striking one-sheet that tells the "Rama" story quickly, concisely, importantly!

## PUBLICITY EXTRA!

"Rama" Producer Mark Robson will tour the nation's key cities from coast-to-coast... reach millions of potential ticket buyers with on-the-spot showmanship. Radio interviews, television appearances, amusement pages and selected editorial and news page columns will be devoted to the man who gave you the money making "Peyton Place," "From The Terrace" and now—the spectacular, suspenseful NINE HOURS TO RAMA.



AND BIG HARD-SELL ADS THAT SELL

**MILLIONS**  
AND MILLIONS AND  
MILLIONS OF MOVIEGOERS

*...the  
murder  
that  
changed  
the  
lives of  
millions!*

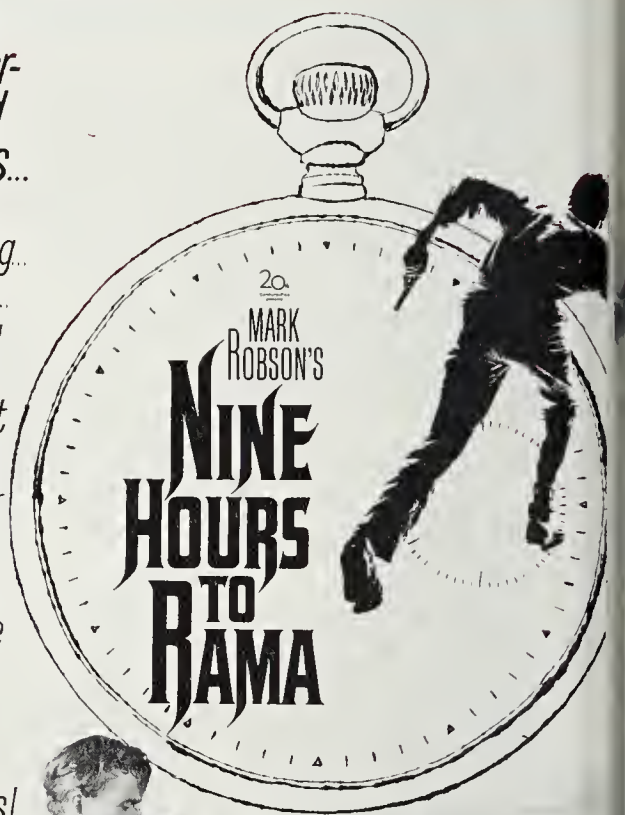


HORST BUCHHOLZ JOSE FERRER VALERIE GEARON DIANE BAKER ROBERT MORLEY BOON BORISENKO  
Produced and Directed by MARK ROBSON • Screenplay by NELSON GIDDING • Based on the Novel by STANLEY WOLPERT • Color by De Luxe  
CINEMASCOPE

Attention-getting stoppers!

Exciting, distinctive display ads  
for a solid back-up to 20th's  
new showmanship approach to  
co-ordinated merchandising!

*Nine  
terror-  
filled  
hours...  
of  
running...  
hiding...  
waiting  
to  
commit  
the  
murder  
that  
would  
change  
the  
lives  
of  
millions!*



HORST BUCHHOLZ JOSE FERRER VALERIE GEARON DIANE BAKER ROBERT MORLEY BOON BORISENKO  
Produced and Directed by MARK ROBSON • Screenplay by NELSON GIDDING • Based on the Novel by STANLEY WOLPERT  
COLOR BY DE LUXE CINEMASCOPE

IT'S POWERFUL!  
IT'S PRE-SOLD!

IT'S AVAILABLE FOR EASTER!



## MGM Sets New Plans For 1963 Reissues

NEW YORK—With great strides registered in its first full year of operation, MGM's Perpetual Product Plan, an organized system for handling reissues, is formulating important projects for the spring, summer, and fall of 1963.

In current meetings with educational authorities and executives of scholastic publications, whose sponsorship of MGM's World Heritage Series, in conjunction with MGM, was responsible for the successful launching of the series, the selection of new titles is being made. They will be announced shortly.

MGM will have three combination presentations this year, starting with "Show Boat" and "The Great Caruso" in March. Two other combinations of equally outstanding stature will follow during the year. Exhibitor interest in "Show Boat" and "The Great Caruso" is evidenced by circuit bookings already set and those in progress of completion. One of the most ambitious campaign books thus far produced by MGM's Perpetual Product Plan has just been issued by the company in behalf of this combination of attractions. All new accessories, new prints, new tv and radio spots and new tie-ups with RCA Victor and MGM Records are just part of a comprehensive service for theatres in behalf of the two major productions. The two record companies have provided gratis streamers for song promotion, and are doing a comprehensive national exploitation. In addition, Simon & Schuster have issued a new edition of their life story of Enrico Caruso, by his wife, and have provided a wrapper announcing the MGM picture "The Great Caruso" and are conducting a nationwide dealer promotion.

No special category will be emphasized in the PPP re-releases for 1963, but quality and enduring values will dictate the selections of subjects from the rich reservoir of MGM hits. However, because of its outstanding success with Operettas, MGM will launch a new musical series next fall on a similar one-weekday-only basis. This series will be made up of famed MGM musical comedies based on well known stage plays. In its World Heritage activities MGM contemplates the selection now of six more big attractions based on famed books.

## Technicolor Net Down

BEVERLY HILLS, CALIF.—Technicolor, Inc., reported net income for the fiscal year ended Dec. 29, 1962, of \$149,969, or six cents per share, after a non-recurring charge of \$291,833, or 11 cents per share. In 1961 the company reported net income of \$1,744,963, or 67 cents per share, after non-recurring income of \$265,315, or 10 cents per share. Sales for 1962 were \$57,927,893, as compared with sales of \$55,026,550 for 1961.

Patrick J. Frawley, Jr., chairman of the board of chief executive officers, stated that the 1962 decline in net income was attributable to a decline in profits of the motion picture division and write-downs to estimated market value of certain inventories of the consumer products division as well as a continued loss in the same division. Frawley further stated that present projections indicate that 1963 will be an improved year with earnings expected to be higher than the 1961 earnings of 67 cents per share.

# NG Plans Theatre TV Network Via New Projector By General Electric



National General Corporation and General Electric have announced a pay tv network for key movie theatres throughout the U. S. based on GE's "Talaria" color tv projector. Viewing a demonstration at Electronics Park, Syracuse, N. Y., are, left to right, Eugene V. Klein, National General president; Richard L. Shetler, general manager, GE's Command Systems Division; and Robert L. Casselberry, general manager, GE's Technical Products Operation.

## Perakos Tells TV Panel, "Movies Here To Stay"

HARTFORD—Sperie P. Perakos, general manager of Connecticut's Perakos Theatre Associates, and Connecticut Drive-In Theatres Assn. president, had some answers to the question, "Are Movies Here to Stay?" on a Hartford telecast.

Guest on a WTIC-TV "Insight" program with a University of Hartford drama department panel, Perakos cited the tremendous expansion in film theatre construction, the marked increase from 28 million to 40 million in weekly attendance, and pronounced development of quality entertainment on a scale not duplicated in other existing media.

"The motion picture is taken for granted all too easily," he continued. "We have to look long and hard for other industries turning out a single product such as 20th-Fox's 'Cleopatra,' which cost upwards of \$35 million.

"The creative elements in global film facilities are applying themselves constantly to attractions of cultivated taste.

"At the same time, it must be remembered that people are different, demanding varied and diverse entertainment. The creative interests have to be reminded, too, that there is no longer an automatic audience, so to speak. What the audience comes out for has to be distinctively unusual. The great film is that able to dramatically express a thought, pose a probing problem, examine an arresting atmosphere."

## Commonwealth Dividend Set

NEW YORK—The directors of Commonwealth Theatres of Puerto Rico, Inc., have declared a 12½-cent quarterly dividend on the company's common stock, payable April 20 to holders of record March 20.

Commonwealth Theatres, Puerto Rico's largest motion picture exhibitor, has an island-wide chain of 43 theatres. The company is also engaged in vending and concession operations.

NEW YORK—Establishment of the nation's first full-scale theatre tv network, based on development of a unique color television projector, was announced at a joint press conference held by National General Corp. and the General Electric Company.

National General, diversified 20-theatre exhibitor, and General Electric, developer of the Talaria color tv projection system, revealed an agreement giving exclusive U.S. distribution rights to NGC for the projector in the commercial theatrical entertainment field.

The projector for the first time permits display on full-size theatre screens of high quality color tv pictures with a brightness equal to current movie color films. Talaria (meaning "winged feet of the god Mercury") paves the way for nationwide viewing—in color—of live Broadway shows, and major sports, entertainment, and cultural events.

The joint announcement was made by Eugene V. Klein, president of National General, and R. L. Casselberry, general manager of G.E.'s Technical Products Operation.

Klein also announced that National General had placed a multi-million dollar equipment and service order providing for initial use of the Talaria projectors in its own key city theatres. The projectors also will be franchised, leased, and sold by National General to other qualified entertainment exhibitors in main cities through the United States.

"A unique programming schedule developed by National General will start televising to theatres, probably in early 1964," Klein said. "Live full-color telecasts of top Broadway shows, major sports events, specially produced programs of educational and entertainment value are being planned," Klein added. Transmission will be by telephone company facilities.

Before development of G.E.'s new projector, only black and white tv pictures could be shown with good brightness on full-size 25-by-33-foot theatre screens, Casselberry said. Previously available color projection systems, limited to screens one-fourth that size because of lower brightness, were impractical for theatre audiences, he pointed out.

"This new pay television network will quickly become a vital new communications force in America," Klein predicted.

"For the first time, it will bring unprecedented live, full-color entertainment into a broad cross-section of the nation's 15,000 theatres, giving the family in Oshkosh their first opportunity to take part in the glitter and color of a New York opening—as it is happening—at a reasonable admission price," Klein said.

"This new network makes pay tv a fact of today rather than a complex dream of tomorrow," the National General president said. "It puts major entertainment events where they belong and can achieve their greatest effect—in the theatre. Our present theatre operations show that the American public wants to get out of their home to be entertained. The type of entertainment now planned will prove this beyond a doubt.

"The network will provide an entirely new dimension of entertainment for the American public and opens a vast new market for entertainment producers and exhibitors," Klein noted. "What this multi-million-dollar na-

(Continued on page 19)



# O'Brien Sees MGM Profit This Year; Silverstein, Lefko Named New VP's

NEW YORK—In his first appearance as president of Metro-Goldwyn-Mayer Inc., before an annual meeting of stockholders, Robert H. O'Brien stated that since his election last month he and his associates have formulated a broad and sweeping program which should provide a basis for a turn around in operation.

O'Brien stated he believes the company can look forward to a resumption of profitable operations later in this fiscal year and increasing profits in fiscal 1963-64.

The new program, already begun, embraces objectives in four major areas. They are:

First: different standards to be followed in production of motion pictures; Second: new policies to produce revenue through more effective utilization of all assets; Third: the program to be carried forward by the best available manpower in all key positions; and Fourth: further growth and expansion in related areas, such as music, recording and TV production.

In discussing his new plan of operation, O'Brien declared:

"In production we shall hold to the principle that a picture's budget must be geared to a careful evaluation of its film rental possibilities and, once set, the costs must be carefully controlled."

He emphasized that modern research techniques are being employed to ascertain the best means of advertising and selling films.

Outlining his plan for achieving fullest return from assets of the company, the new president said:

"Our approach is based on the principle that any asset not earning a satisfactory return should be segregated and employed in other income producing ventures, or sold."

In carrying forward these plans, O'Brien revealed MGM will:

1.) Have available for release 36 new pictures before the end of 1963; an increase over the number of productions offered exhibitors in any similar period in the past.

2.) Place into production soon a number of outstanding properties, including "The Prize" and "The Forty Days of Musa Dagh," each based on world-famous novels; and "The



Cindy Carol, selected in a talent search to be the new "Gidget" in the movies, is seen with director Paul Wendkos, left, and producer Jerry Bresler on the first day of filming Columbia's "Gidget Goes To Rome" in Italy.

Unsinkable Molly Brown," adapted from the successful Broadway musical.

3.) Be represented on national TV networks by five and one-half hours of programs weekly during the coming year.

4.) Continue to re-group and re-release to TV the 700 pre-1949 feature films which have been bringing substantial revenue to the company the past several years and over which the company has retained ownership; and proceed with licensing of a limited number of post-1948 feature films.

5.) Expand the company's Record and Music publishing enterprises.

6.) Consider acquisitions in related fields, such as optics, sound reproduction systems and film manufacture whenever such activity offers an opportunity for profitable operation.

Also announced was the election of two new vice-presidents of the company: Maurice Silverstein, who was made President of MGM International on Jan. 19, 1963, and Morris Lefko, who was appointed General Sales Manager on Feb. 8, 1963.

They also named a new treasurer, Jason Rabinovitz, who joined the company in 1957 as assistant Comptroller. In 1958 he was made General Manager of MGM-TV and has continued in that post.

## "Tonight" Is Movie Night, TOA Campaign Proclaims

NEW YORK—TOA has launched a full-scale institutional campaign, it was announced by president John H. Stembler.

The campaign will be based on the slogan, "Tonight's the night to go out to a movie!"

The slogan will be used in every conceivable way, via every means of communication. On radio, for example, each spot announcement will be preceded by the slogan, which can be spoken in just a few seconds. For example, "Tonight's the night to go out to a movie! The Courtship of Eddie's Father, a sweetheart of a picture, starts its Hollywood Preview showing tonight at the State Theatre. Etc."

TOA members will urge local newspapers to use the slogan as headline for an entire movie page. The promotion departments of cooperating newspapers will be asked to run ads using the slogan as a headline for their own institutional ads boosting their complete movie pages.

In a given area, groups of TOA exhibitors will, cooperatively, buy ads displaying the slogan in small space, off-the-movie-page ads.

Proofs and mats will be furnished for all these purposes.

The MPAA is being asked to incorporate the slogan into its newspaper ads, radio spot announcements, and television trailers, as well as posters and displays.

TOA members will ask groups of downtown merchants to cooperate in using the slogan to boost theatre business—and their own—in advertisements, posters and heralds.

Groups of exhibitors sharing costs in any given area will use the slogan on posters, in trains, busses, stations and other points of travel where communication is most effective.

## "Spaceship" Sets Crown Mark

LOS ANGELES — Crown International's "First Spaceship on Venus," science fiction spectacle in Technicolor and Totalvision, has played 862 theatres in first two months to set a company record, it is announced by president Newton P. Jacobs.

Unique feature of record lies in company's purposeful limitation of release of "First Spaceship on Venus" to play-off region by region in order to avoid dilution of concentrated campaigning.



The recent American premiere of MGM-Cinerama's "How The West Was Won" at the Warner Hollywood, Hollywood, Calif., raised over \$100,000 for St. John's Hospital Foundation, and seen at the event were, left to right, Robert M. Weitman, MGM vice-president in



charge of production; Irene Dunne, chairman, Foundation Board; George Killion, member of MGM's board of directors; and His Eminence James Francis Cardinal McIntyre; and, right, Miss Dunne, John Wayne, Rosalind Russell, and James Stewart.



## 15 Major Films From UA Now In Cutting Room

NEW YORK—With Billy Wilder's "Irma La Douce," starring Jack Lemmon and Shirley MacLaine, entering the cutting room, United Artists now has 15 major motion pictures in the editing phase of production.

Stanley Kramer's "It's A Mad, Mad, Mad, Mad World," is being fashioned from some 716,000 feet of color film producer-director Kramer exposed. The production, in Cinerama, utilizes the biggest all-star cast ever assembled for a comedy. Heading the bill are Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine, and Jimmy Durante.

Other United Artists releases being edited include:

"Call Me Bwana," starring Bob Hope and Anita Ekberg. Harry Saltzman was executive producer, Albert R. Broccoli, producer, and George Douglas, director. The comedy is in color.

"The Ceremony," starring Laurence Harvey, Sarah Miles, Robert Walker, and John Ireland. The Laurence Harvey Production marks Harvey's debut as a producer-director.

"The Great Escape," in color, starring Steve McQueen, James Garner and Richard Attenborough in a Mirisch-Alpha Production. John Sturges produced and directed the World War II suspense-adventure film.

"Flight From Ashiya," starring Yul Brynner, Richard Widmark, and George Chakiris. A Harold Hecht—Daiei Motion Picture Company production, in Eastmancolor. Hecht produced and Michael Anderson directed.

"Johnny Cool," starring Henry Silva and Elizabeth Montgomery, with guest appearances by Sammy Davis, Jr., and others. William Asher produced and directed the Chrislaw Production.

"The Lilies of the Field," starring Sidney Poitier. Ralph Nelson produced and directed.

"McLintock!," starring John Wayne, Maureen O'Hara, and Yvonne DeCarlo in the Batjac Production. Photographed in Panavision and Technicolor, the western comedy-drama was produced by Michael Wayne and directed by Andrew V. McLaglen.

"The Mouse on the Moon," starring Margaret Rutherford and Terry-Thomas. Walter Shenson produced and directed the comedy.

"Muriel," directed by Alain Resnais, starring Delphine Seyrig and Jean-Baptiste Thiere.

"Stolen Hours," starring Susan Hayward. The Mirisch-Barbican presentation, in color, was produced by Stuart Millar and Lawrence Turman. Daniel Petrie directed.

"Tom Jones," starring Albert Finney and Susannah York. Tony Richardson produced and directed. The Woodfall Film Production is in Eastmancolor.

"Toys In The Attic," starring Dean Martin, Geraldine Page, Wendy Hiller, Gene Tierney, and Yvette Mimieux. The Mirisch presentation based on Lillian Hellman's play was produced by Walter Mirisch and directed by George Roy Hill.

Nathaniel Hawthorne's "Twice Told Tales," starring Vincent Price and Mari Blanchard. Robert E. Kent produced and Sidney Salkow directed, in color.

With the product line-up running at this new high, the Company is expecting one of its strongest years during the coming 1963-64 season.

## Ga. High Court Reinstates Atlanta Censor Law; Ducks Constitutionality

### \$100,000 Raised For Charity In MGM's "West" Premiere

HOLLYWOOD—More than \$100,000 was raised by the American premiere of Metro-Goldwyn-Mayer-Cinerama's "How the West Was Won" at the Warner Hollywood Cinerama Theatre, with all proceeds going to the Saint John's Hospital Foundation.

The announcement was made by Miss Irene Dunne, chairman of the Foundation board, in expressing appreciation to Robert H. O'Brien, president of MGM; Nicholas Reisini, president of Cinerama; and Robert M. Weitman, MGM vice-president in charge of production, for making the benefit premiere possible.

First showing in the United States of "How the West Was Won" attracted the most glittering list of motion picture stars, society, business, government and church leaders in years. Many thousands of spectators jammed Hollywood Boulevard to enthusiastically greet their favorites.

### RKO Promotes Managers

NEW YORK—Tom Crehan, assistant to Harry Mandel, president of RKO Theatres, announced the promotions of four theatre managers to the position of district managers.

Louis Grossman, formerly manager, RKO Madison (Brooklyn), has been promoted to district manager in charge of the Madison, Bushwick, Greenpoint, and Keith's (Richmond Hill).

Brad Manning, previously manager, RKO Proctor's (Newark), has been named district manager of the Proctor's, as well as the Alhambra, Hamilton, and Regent, New York.

Jack Reis, formerly manager, RKO Fordham, has been promoted to district manager in charge of the Fordham, Franklin, Royal, and Chester.

Martin Rosen, previously manager, RKO Albee, has been appointed district manager in charge of the Albee, Prospect, Dyker, and Tilyou.

Michael Edelstein and Charles Oelreich will continue as division managers of the following theatres: Edelstein—Palace, 23rd Street, 58th Street, 86th Street, Coliseum, Columbia, Strand, and Kenmore; Oelreich—White Plains, New Rochelle, Yonkers, Mt. Vernon, Marble Hill, Castle Hill, Keith's Flushing, and Alden.

Crehan also announced the promotion of Sal Parete from manager, Regent, to manager, RKO's new 23rd Street Theatre. Edward Mintz, formerly assistant manager, Palace, has been named manager, Regent.

### Zinnemann Plans Western

HOLLYWOOD—Fred Zinnemann, currently preparing the film version of "Hawaii" for presentation by his Highland Productions and the Mirisch Corporation, concluded negotiations for a second film with the independent filmmaking organization, it was announced by Harold J. Mirisch, president. The new project, "Angels Walk," will follow "Hawaii" on Zinnemann's production-direction schedule.

ATLANTA—The State Supreme Court reinstated Atlanta's controversial movie-rating ordinance, but pointedly noted that the court was not making a ruling on the ordinance's constitutionality.

The high court said that a Fulton County judge erred in ruling "invalid" the city's right to enact such an ordinance.

"In holding the ordinance in question is within the charter powers of the city of Atlanta," the decision said, "we make no ruling upon any of the attacks challenging the constitutionality of the ordinance, made but not reached and passed upon by the trial court, because of its ruling that the ordinance was not authorized by the charter."

"While it would be desirable in this one review to decide all of the questions involved in the case, that is impossible. We are bound by the rule that this court will never pass upon constitutional questions unless it clearly appears in the record that the point was directly and properly made in the court and distinctly passed upon by the trial judge."

Ten movie producers and distributors filed suit last September attacking the city's new motion picture review ordinance that required them to submit all films to the city reviewer for rating as to "approved," "unsuitable for the young," and "objectionable."

In their suit, the producers and distributors said they did not produce obscene motion pictures, and they objected to being compelled to submit all motion pictures to the reviewer because on occasion one picture may be produced which the reviewer deems obscene.

Fulton Superior Court Judge Durwood T. Pye did not rule on the ordinance's constitutionality, but said it was invalid.

### "Come Fly" Named Project Pic

NEW YORK—"Come Fly With Me," MGM's new romantic comedy, which was filmed in the leading capitals of Europe, has been selected by the Theatre Owners of America of the midwest, as one of the organization's special picture projects for the spring.

Every exhibitor in the group will participate in an extensive promotion and publicity campaign for the film even though he may not be playing it in his theatre.

Campaign will be launched at the annual Show-A-Rama Convention in Kansas City from March 4-7, when the picture will be discussed in presentation by Ev Siebel, publicity director of Minnesota Amusement Company, Minneapolis.

### N.Y. Barkerettes Meet

NEW YORK—The Variety Club Barkerettes launched a membership drive for 1963 at a tea held at Gracie Mansion. Barkerette president Mrs. Harry M. Pimstein and her chairmen, Mrs. Harold J. Klein and Mrs. Joseph M. Sugar, presided over a varied program. On behalf of the Barkerettes, Mrs. Pimstein welcomed Mrs. Robert S. Wagner, First Lady of New York, as an Honorary Barkerette.

Tent 35's chief barker Charles A. Alicote was presented with a check representing the proceeds raised by the Barkerettes at the Variety Celebrity Ball last December, for the Tent's heart projects.



# If N.Y. Assembly Says Yes Again, Will Senate Kill Classification?

ALBANY—The Assembly was expected to adopt, after a sharp debate, the Marano film classification bill, as that House did last year. However, it was not known definitely whether the Senate would adhere to the past position of killing the measure in committee. Assembly Committee on Public Education favorably reported it two weeks earlier than in 1962.

After the Upper House snuffed out the act's life last March, Eric Johnston, president, Motion Picture Association of America, issued a statement that "the vigilant leadership of the New York State Senate, assisted by an aroused industry, has succeeded in defeating the bill to classify motion pictures.

"This latest defense of a free screen, continued Johnston, "stands as a tribute to hundreds of persons in all branches of our industry who fought this onerous measure. In turn, it shows that the leaders of the New York State cannot be stampeded into passing an ill-conceived bill, backed only by those who seek to censor and control."

Johnston spoke of "the invaluable service rendered in this cause by Charles McCarthy, of COMPO, and by Tim Clagett, of our MPAA staff."

It is no secret that the Joint Legislative Committee on Offensive and Obscene Material's members, as well as James A. Fitzpatrick, counsel for the Committee and one-time chairman, were incensed by the tone of Johnston's statement. However, only chairman Luigi R. Marano, Republican assemblyman from a Brooklyn district, made a public comment.

He insisted that the motion picture industry's stand was based on a "misconception"; that the bill does not constitute "an attack on freedom of the screen." Marano emphasized that the 1962 version (as well as that of 1963) contained "no penalty clause."

The bill provided for "purely advisory classification" by the Motion Picture Division, State Education Department, and bound neither the theatre management nor newspapers to advertise whether a picture had been designated by the Division as satisfactory for exhibition to children attending primary or secondary schools under the jurisdiction of the State Education Department.

Chairman Marano asserted, and has repeated this year, "The bill would provide information, through a list or lists compiled by the Division and released through the Regents, at such time and in such manner as the Regents directed, to parents and others interested. It would not, however, be binding on them."

As a matter of fact, declared Assemblyman Marano during last year's floor debate, a nine-year-old child could enter a theatre showing a picture not designated as "satisfactory" for school pupils, and neither the owner nor the manager would be subject to punishment of any kind.

Although Fitzpatrick, retiring as Joint Committee counsel because he is serving as chairman of the State Power Authority, did not publicly answer the "victory" statement by MPAA president Johnston, he had contended that McCarthy deliberately misconstrued the purpose and effect of the film classification bill, as well as of a several-times-amended obscene prints measure.

The MPAA's opposition was publicly voiced recently by Miss Barbara Scott, attorney, and

## Ballantyne Leasing Plan Covers All Theatre Needs

OMAHA—Ballantyne Instruments and Electronics, Inc. announced that it would make available a complete theatre equipment leasing program.

J. Robert Hoff, Ballantyne executive vice-president, said that the company will lease everything from carpet to sound and projection equipment, including seating, draperies, screens, as well as all drive-in equipment.

He said that the new concept in theatre-financing would be based on low interest rates and would enable theatres with obsolete equipment to "throw it out and compete with modern, present-day concepts in theatre sound and projection."

## Sarfaty Leaves WB Post

LOS ANGELES—Joseph Sarfaty, branch manager of Warner Bros.' Los Angeles exchange since 1956, is resigning to go into the general practice of law. No successor has been named.

A graduate of the University of California at Los Angeles, Sarfaty joined Warner Bros. in 1949 and trained in all departments of branch operation. He worked in the Los Angeles exchange from 1951 to 1956, when he succeeded Fred Greenberg as branch manager.

## Benson Resigns From WB-TV

BURBANK, CALIF.—Hugh Benson, executive assistant to William T. Orr, former head of Warner Bros.' television division, will leave his studio post to enter independent television production.

Benson has been at Warner Bros. since 1955 and has acted as Orr's assistant in television since the inception of the department almost seven years ago.

by Mrs. Margaret G. Twyman, director of community relations, at the annual Legislative Seminar of the State Council of Protestant Churches, held in Albany. They termed it "state classification and therefore an invasion of the freedom of speech guaranteed to motion pictures by a series of decisions, beginning with the U. S. Supreme Court ruling on 'The Miracle', in 1952."

Miss Scott contended, "In every film classification act tested in the courts, the finding has been that it is unconstitutional."

Fitzpatrick, who appeared with Miss Scott and Mrs. Twyman on a panel, "Getting Good Literature and Good Movies," contradicted Miss Scott's assertion about "the demise of censorship." The U. S. Supreme Court, in the Times Film Company case (originating in Chicago) upheld the constitutionality of "pre-view," according to Fitzpatrick.

Fitzpatrick declared that if the "Green Sheet," published under the aegis of the MPAA, had been distributed on a sufficiently comprehensive basis, there would be no need for the Marano bill. Mrs. Twyman countered that "Green Sheet" was being widely circulated in New York State. She indicated better circulation in other states was planned.

## SW Ups N.J. Managers For Anniversary Drive

NEWARK, N.J.—Charles A. Smakwitz, zone manager for New Jersey and New York State theatres for Stanley Warner, in preparation for the coming year and in tightening up the operation, has reorganized the entire theatre manager operation in New Jersey, resulting in many promotions.

Murray Spector, formerly at the Fabian, Hoboken, moves up to the Oritani, Hackensack, replacing Diane Gordon, who has been discharged. Adolph Finkelstein, formerly at the Embassy, Orange, assumes managership of the Fabian, Hoboken. Robert Osborne, formerly at the Cranford, Cranford, moves to the Embassy, Orange. Al Barilla, formerly at the Ritz, Elizabeth, moves to the Montauk, Passaic, replacing George Kemp, who was transferred to the west coast. Edward Batlan, formerly a district manager with Stanley Warner Theatres, rejoins the company and assumes management of the Ritz, Elizabeth. Donald McKinnon, formerly at the U.S., Paterson, moves to the Sanford, Irvington. Joseph Frankel, formerly at the Sanford, Irvington, assumes the managership of the Wellmont, Montclair, to the U.S., Paterson. Milton Brenner moves from the Roosevelt, Newark, to the Cranford, Cranford. Jules Stevens, formerly at the Oxford, Little Falls, moves to the Roosevelt, Newark. Jerry Lichtenberg, formerly relief manager, assumes the managing of the Oxford, Little Falls.

In rewarding managers for their efforts, this series of promotions puts the men in spots which will lend impetus to the forthcoming drive which Stanley Warner Theatres has inaugurated nationally to celebrate its 10th anniversary.

The 10th anniversary drive celebrates the 10 years of leadership of Si Fabian and Sam Rosen since taking over Warner Bros. Theatres and forming Stanley Warner Theatres. This drive started March 1 and continues through June. There will be prizes amounting to \$10,100.

## Embassy Ups Edwards

ROME—Robert Gordon Edwards has been appointed vice-president in charge of European operations for Embassy Pictures, it was announced by Joseph E. Levine, president.

Edwards, who joined Embassy in August, 1961, as Continental publicity manager, will continue to headquarter in Rome, Italy. In his new position, Edwards will supervise all facets of Embassy's expanding operations throughout Europe.

Initial co-production projects to be coordinated by Edwards include "Zulu," starting in April, in South Africa; and four features to be produced by Carlo Ponti, to be filmed throughout Europe this year. Included in the Levine-Ponti arrangement are "The Empty Canvas," "A Ghost at Noon," "Yesterday, Today, and Tomorrow," and "Casanova."

Edwards entered the motion picture industry, following World War II service in the Armed Forces, as United States representative of INCOM, the Italian Newsreel Company. He subsequently was executive assistant to the director of IFE (Italian Films Export) in New York, then head of IFE's publicity office in Rome. In 1959, he left IFE to join Titanus Films of Italy. Resigning as director of public relations for Titanus in 1961, Edwards joined Embassy Pictures.



Walter Wottitz; "To Kill A Mockingbird," Photographed by Russell Harlan; "Two For The Seesaw," A Mirisch-Argyle-Talbot Production in association with Seven Arts Productions, United Artists, Photographed by Ted McCord; "What Ever Happened To Baby Jane?," Photographed by Ernest Haller.

**For the best achievement in cinematography of a color picture:**

"Gypsy," Warner Bros., Photographed by Harry Stradling, Sr.; "Hatari!," Malabar Productions, Paramount, Photographed by Russell Harlan; "Lawrence Of Arabia," Photographed by Fred A. Young; "Mutiny On The Bounty," Photographed by Robert L. Surtees; "The Wonderful World Of The Brothers Grimm," Photographed by Paul C. Vogel.

**For the best achievement in costume design of a black-and-white picture:**

"Days Of Wine And Roses," Don Feld; "The Man Who Shot Liberty Valance," A John Ford Production, Paramount, Edith Head; "The Miracle Worker," Ruth Morley; "Phaedra," A Jules Dassin-Melinafilm Production, Lopert Pictures, Deni Vachlioti; "What Ever Happened To Baby Jane?," Norma Koch.

**For the best achievement in costume design of a color picture:**

"Bon Voyage," Walt Disney Productions, Buena Vista Distribution Co., Bill Thomas; "Gypsy," Orry-Kelly; "Meredith Willson's THE MUSIC MAN," Dorothy Jeakins; "My Geisha," A Sachiko Production, Paramount, Edith Head; "The Wonderful World Of The Brothers Grimm," Mary Wills.

**For the best achievement in directing:**

"David And Lisa," Heller-Perry Productions, Continental Distributing, Frank Perry; "Divorce—Italian Style," Pietro Germi; "Lawrence Of Arabia," David Lean; "The Miracle Worker," Arthur Penn; "To Kill A Mockingbird," Robert Mulligan.

**For the best achievement in film editing:**

"Lawrence Of Arabia," Anne Coates; "The Longest Day," Samuel E. Beetley; "The Manchurian Candidate," Ferris Webster; "Meredith Willson's THE MUSIC MAN," William Ziegler; "Mutiny On The Bounty," John McSweeney, Jr.

**Best music score—substantially original: (For which only the composer shall be eligible)**

"Freud," A Universal-International-John Huston Production, Jerry Goldsmith; "Lawrence Of Arabia," Maurice Jarre; "Mutiny On The Bounty," Bronislau Kaper; "Taras Bulba," A Harold Hecht Production, United Artists, Franz Waxman; "To Kill A Mockingbird," Elmer Bernstein.

**Best scoring of music—adaptation or treatment: (For which only the adapter and/or music director shall be eligible)**

"Billy Rose's JUMBO," A Euterpe-Arwin Production, Metro-Goldwyn-Mayer, George Stoll; "Gigot," Seven Arts Productions, 20th Century-Fox, Michel Magne; "Gypsy," Frank Perkins; "Meredith Willson's THE MUSIC MAN," Ray Heindorf; "The Wonderful World Of The Brothers Grimm," Leigh Harline.

**Best song first used in an eligible motion picture:**

"Days Of Win And Roses" from "Days Of Wine And Roses," Music by Henry Mancini—Lyrics by Johnny Mercer; "Love Song From Mutiny On The Bounty (Follow Me)" from "Mutiny On The Bounty," Music by Bronislau Kaper—Lyrics by Paul Francis Webster; "Song From Two For The Seesaw (Second Chance)" from "Two For The Seesaw," Music by Andre Previn—Lyrics by Dory Langdon; "Tender Is The Night" from "Tender Is The Night," 20th Century-Fox, Music by Sammy

# Admission Tax Repeal Effort Hurt As President Asks 1964 Extension

## Conn. Censor Proposal Draws Angry Letters

**HARTFORD**—State Rep. Quirk's proposal that the current legislative session approve a motion picture censoring authority has met, initially, with "Letters to the Editor" response in the Hartford newspapers favoring the motion picture industry.

One letter-writer commented: "Let these puritans censor whatever they like. Let them boycott theatres. Let them write letters to editors or buy newspaper space for their movement. But, by all means, never give to them the power to speak for the public."

"Don't give them the right to ban public showings at their discretion. Let the individual's free choice remain. Don't let one man's idea of moral decadence become the word and choice of the people."

## MGM Names Alexander

**NEW YORK**—George Alexander has been appointed director of special services for Metro-Goldwyn-Mayer's "Mutiny on the Bounty" at Loew's State. He was formerly with Embassy Pictures as director of group sales for "Long Day's Journey Into Night," and prior to that was employed by Freedomland in a similar capacity.

Fain—Lyrics by Paul Francis Webster; "Walk On The Wild Side" from "Walk On The Wild Side," Famous Artists Productions, Columbia, Music by Elmer Bernstein—Lyrics by Mack David.

**For the best achievement in sound:**

"Bon Voyage," Walt Disney Studio Sound Department, Robert O. Cook, Sound Director; "Lawrence Of Arabia," Shepperton Studio Sound Department, John Cox, Sound Director; "Meredith Willson's THE MUSIC MAN," Warner Bros. Studio Sound Department, George R. Groves, Sound Director; "That Touch Of Mink," Universal City Studio Sound Department, Waldon O. Watson, Sound Director; "What Ever Happened To Baby Jane?," Glen Glenn Sound Department, G. Carelton Hunt, Sound Director.

**For the best achievement in special effects:**

"The Longest Day," Robert MacDonald (Visual Effects)—Jacques Maumont (Audible Effects).

"Mutiny On The Bounty," A. Arnold Gillespie (Visual Effects)—Milo Lory (Audible Effects).

**For the best screenplay—based on material from another medium:**

"David And Lisa," Screenplay by Eleanor Perry; "Lawrence Of Arabia," Screenplay by Robert Bolt; "Lolita," Seven Arts Productions, Metro-Goldwyn-Mayer, Screenplay by Vladimir Nabokov; "The Miracle Worker," Screenplay by William Gibson; "To Kill A Mockingbird," Screenplay by Horton Foote.

**For the best story and screenplay—written directly for the screen:**

"Divorce—Italian Style," Story and screenplay by Ennio de Concini, Alfredo Giannetti, and Pietro Germi; "Freud," Story by Charles Kaufman—Screenplay by Charles Kaufman

(Continued on page 22)

**WASHINGTON, D.C.**—It was learned that COMPO's efforts for repeal of the theatre admission tax most likely will be blocked this year since the President's budget submitted to Congress asked for extension of all excises which would expire.

The budget predicted an increase in the tax take from admission taxes, estimating a return of \$40 million this fiscal year compared with \$38 million the previous year, and placing the admission tax return for fiscal 1964 at \$43 million.

The Government's fiscal year runs from July through June. The 1964 fiscal starts July 1, 1963.

The President asked a sizeable increase for U.S. Information Agency, from \$122.5 million in the current fiscal year to \$146.6 million in fiscal 1964. The budget asks for substantially increased production and purchase of films.

The Informational Media Guarantee fund would be increased from \$5,110,000 to \$7,247,000 with the program to be extended to new countries in the Near East, Latin America, and the Far East.

Program levels in most currently active countries will also be increased. Budget requests, it was explained, "will make possible the issuance of \$6.7 million in guarantee contracts, an increase of \$2.2 million over the 1963 level." The funds eases the local currency situation for approved mass media.

For the Library of Congress program of preserving early American motion pictures and transferring them from flammable nitrate or perishable paper prints to safety acetate stock, the budget asks \$61,000, the annual amount appropriated since the program started.

The budget also asks an increase from \$6,230,000 to \$6,600,000 for the Justice anti-trust division.

## Phila. To Relight State

**PHILADELPHIA**—For the first time since the 1930's this city will have a Negro-owned theatre when Jocko Henderson reopens the long-closed 4,000 seat State, 52nd and Chestnut streets, West Philadelphia, and will operate the former William Goldman owned house as a showcase for sepia talent, beginning March 8.

Among announced headliners are Sam Cooke, Lloyd Price, disc jockey Jerry Blavat, WCAM, Camden, N.J.; Nat King Cole, Johnny Mathis, and Ray Charles.

Milgram Theatre Corporation stages Negro stage shows periodically at the Uptown, Broad and Susquehanna avenue, North Philadelphia.

Irvin Timbers, formerly manager, Beverly, Washington, D.C., will be manager of the State.

## Gelsey Joins Bronston

**NEW YORK** — Erwin Gelsey has been signed by Samuel Bronston Productions, Inc., as the New York representative of the new story development group being organized by the company. Gelsey will work under the supervision of Philip Yordan, who will head the group. The development group, a departure from the more traditional story department, will be made up of specialists working on specific and original ideas for the screen.







**THE DAY A WAR STOOD STILL**

*for a daring man, a devoted woman,  
a handful of heroes and a  
thousand magnificent stallions!*

WALT DISNEY  
PRESENTS  
*MIRACLE OF THE*  
**WHITE STALLIONS**

Starring **ROBERT TAYLOR · LILLI PALMER · CURT JURGENS**

Co-starring **EDDIE ALBERT · JAMES FRANCISCUS · JOHN LARCH · PHILIP ABBOTT**

Screenplay by A. J. CAROTHERS · Associate Producer PETER V. HERALD · Directed by ARTHUR HILLER · **TECHNICOLOR®**  
Released by BUENA VISTA Distribution Co., Inc. · ©1962 Walt Disney Productions

**THE BIG ONE FOR EASTER!**



# Boston Jury Finds For Indie Exhib In Suit Charging Unfair Bidding

BOSTON—After a six-day trial at the United States District Court, a jury of 11 men and one woman found that Metro-Goldwyn-Mayer, Inc., and two of its exhibitor subsidiaries, Loew's Theatres, Inc., and Loew's Boston Theatres Company, conspired to restrain interstate trade by preventing the Kenmore from securing on competitive bidding the picture, "Doctor's Dilemma," in January of 1959.

The Kenmore claimed loss of profits on the picture of about \$5,000. The jury awarded the Kenmore damages, which when trebled were \$3,000. In addition to the damages under the Federal Anti-Trust Laws, the plaintiff is entitled to an award of counsel fees, and the Kenmore intends to request the court to award counsel fees of \$7,500, making a total possible recovery of \$10,500, plus interest and costs.

Louis Richmond, owner of the Kenmore, which has been torn down to make way for the new toll road into Boston, brought the suit. The case is of special interest to motion picture exhibitors because it is the first case establishing that in the event competitor's bids were submitted, and once competitive bidding is established, it must be conducted fairly. The jury found that in this case it was not conducted fairly, but as part of a conspiracy in restraint of trade.

MGM at the time had an 85 per cent stock interest in Loew's Boston Theatres Company and awarded the picture, "Doctor's Dilemma," to the Loew's Boston Theatres Company's State (since purchased by the Catholic Archdiocese of Boston and now operated as a concert hall by the church and renamed Donnelly Memorial Theatre).

The Kenmore had for a number of years played first run pictures of an art policy. MGM invited competitive bids from a number of theatres in Boston, but only the State, Kenmore, and Exeter submitted bids on "Doctor's Dilemma."

MGM rejected the Kenmore and Exeter bids, and the Kenmore alleged that it was arbitrate and unreasonable to reject the Kenmore bid and that the rejection was done pursuant to a conspiracy between MGM and Loew's State.

The Kenmore alleged that an early bid it had made in August, 1958, on the film, "Reluctant Debutante," was not considered by MGM because of a conspiracy. The jury found that there was no conspiracy as to the award of that picture.

Attorney Philip M. Cronin, Boston, tried the case for the plaintiff. Several years ago he defended the case of Brown vs. Western Massachusetts Theatres, a theatre circuit. The Federal Court directed a verdict in favor of Western Massachusetts Theatres and the Court of Appeals affirmed on the basis that irregularities on bidding themselves were not enough to make out an anti-trust violation without some other evidence of conspiracy. In the Kenmore case, there was other evidence of conspiracy, Attorney Cronin pointed out.

In the plaintiff's trial brief, Kenmore-Louis Theatre, Inc. vs. Loew's Boston Theatres Company, et al, the statement of the case set forth: "The plaintiff's theatre is located on Beacon Street in Boston. It has 700 seats. It exhibited motion pictures on a first-run policy, that is, it showed motion pictures for the first time in the Greater Boston area. The

Kenmore exhibited primarily 'art and specialty pictures.' This is a term commonly and customarily used in the film trade and refers to pictures with a limited appeal to a more intelligent, discriminating audience. The special appeal of an art or specialty theatre would depend on its theme, subject matter, the actors, or a combination of these factors. Generally, art pictures are foreign produced, but that is not necessarily so. Illustrative of prominent art or specialty pictures were "Lust for Life," dealing with the life of Van Gogh, or "Marty," a story about every day life in Brooklyn.

"With the advent of television and the closing of suburban theatres and the curtailment of the available number of motion pictures, the art and specialty pictures became increasingly important in the years 1958 and 1959. No longer did the average person who simply wanted diversion have to go to a theatre to watch a conventional picture like a western; he simply turned on the television set. But the art and specialty pictures were not on television and therefore theatres specializing in such pictures continued to operate successfully.

"The number of top, grade A art and specialty pictures released each year in the United States is very limited, usually no more than eight or 10. Therefore, there are not enough such pictures to support more than two or three theatres specializing in art and specialty pictures in any one community.

"Until July, 1958, there were only three theatres in Boston which were art and specialty theatres: Kenmore, Beacon Hill, and Exeter. It was at that time, plaintiff contends, that Loew's Inc., a major distributor, combined with Loew's Theatre and Loew's Boston Theatres to discriminate against plaintiff and keep the Loew's State Theatre alive by funneling Class A art and specialty pictures to it."

The brief also said: "Fair and equitable bidding would have required Loew's Boston to submit separate bids for the State and Orpheum Theatre and would require the winning theatre to play the picture on the scheduled availability. Apparently realizing that the Loew's State could not compete with the Kenmore, Loew's Boston submitted its bid through the Orpheum and later arranged the switch to the weaker theatre."

The plaintiff's trial brief also stated: "Had plaintiff secured 'Doctor's Dilemma,' it would have played it from Feb. 13, 1959, to March 29, 1959. Again the Kenmore was forced to play second rate pictures. Its net income was \$7,568.00. On a comparable picture which played for six weeks, its net income was \$17,019, leaving damage of about \$10,000 on this picture alone.

"In the period of time between August, 1958, and February, 1959, 'Reluctant Debutante' and 'Doctor's Dilemma' were the only two art pictures released by Loew's, Inc., one of the four leading distributors of motion pictures. Considering that in the entire year there are available to the art and specialty movie houses in the Boston area only about 10 top art and specialty pictures, the combination between Loew's, Inc., and Loew's Boston Theatre which channeled the only two good Loew's art and specialty pictures into a theatre in which the distributor had an interest had a severe impact on the unaffiliated independent theatre."

## Will Flight To Suburbia Result In Ghost Towns?

BY ARTHUR HERZOG  
MPE Correspondent

DETROIT—Should exhibitors here take "The Population Revolution in Detroit" report seriously, they will, a) burn down their theatres and take a chance on getting away with arson, or b) go out and buy a throat-sized stiletto. Written by director Alfred J. Mayer and staff member Thomas F. Hoult, of Wayne State University's Institute for Regional and Urban Studies, the report envisions Detroit withering away on the vine by 1970. It has created quite a furor hereabouts.

Metropolitan Detroit had, according to the 1960 census, a population of 1,670,144. The professors predict a 1970 figure of 1,259,515.

By that time, they prognosticate, only one fourth of the most productive citizens, aged 25-44, will live here. One third of those 15-65, who are at all productive, will reside here, thereby shrinking the city's financial status to woeful shambles. The recently-imposed city income tax on non-residents will become "a hollow mockery" as "more and more suburban shopping centers, office, and industrial facilities move away."

However, the report also notes that suburbs are able to thrive only if adjacent to a major city which provides services such as libraries, centers of communication, transportation, water and sewage systems.

The reporters predict the Negro population which was 28.9 per cent in 1960, will be 44.35 per cent in 1970, remarking "(This) almost inevitable conclusion" proves nothing about race or color except that "America's great cities, Detroit among them, must now pay for the long-standing American tendency to ignore the fundamental fact that all peoples do equally well when given truly equal opportunities."

The report concludes that about everyone, regardless of color, wants to get out of town.

However, the gloomy prophets are careful to hedge each prediction with a phrase such as "if the present tendency continues."

Those with substantial investments in theatres and other business do not have to be too worried as this downbeat story comes at a time when the city is seeking the Olympics, vast new developments have and are being completed or planned. The joker is that all figures are projected from the past, but new realities have arisen.

It did not take university minds to say what every major city knows: there has been a steady flight in the past decades to suburbia. However, for some years the reverse has been noted as many, disillusioned by long trips on congested highways, snow shoveling in winter, etc., have begun to trickle back.

Some new residential developments have been completed in the city, others are planned. An active city planning commission has been taking stock and making moves which are starting to pay off.

The local MOTION PICTURE EXHIBITOR correspondent, who hopes to continue to be around downtown metropolitan Detroit in 1970, sincerely believes there will then be more to report than the decaying of shuttered houses.

## Wenish To Col. Sales Post

NEW YORK—Saul Trauner, Columbia New York branch manager, has announced the appointment of John Wenish as sales manager of the company's New York exchange.



# The NEW YORK Scene

By Mel Konecoff

**HEDDA'S HOPPER:** Russell Downing, president of Radio City Music Hall was scheduled to host a cocktail party in honor of Hedda Hopper in the Studio Apartment of the Hall this week. Said he, "Miss Hopper will be in New York in connection with the publication of her new book, 'The Whole Truth And Nothing But.' I thought her presence here would give us a good opportunity to wish her well with the book and to express our gratitude for her many years of devotion to motion pictures and her frequent expressions of affection for this theatre."

We've read Miss Hopper's book, published by Doubleday, and in her 331 pages, written in collaboration with James Brough, she covers the Hollywood end of the business from its silent days through much of 1962. Her words wander the field naming names, detailing the exploits, misadventures and good deeds of companies and individuals alike and what results is a work that should interest the general public as well as those in the industry.

We found many items which were new to us and many were recalled that had passed through our sieve-like mind years ago. She exposes some people, praises others, editorializes on a number of subjects, hints at misdoings and also calls a spade a shovel. At any rate, her cast of characters will be hard to beat and it's illustrated as well.

**Mish-Mash:** Allied informing membership that the new Universal License Agreement strictly limits passes, reduced admissions and drive-in heater charges on percentage engagements unless the exhibitor provides for these deductions at the time of application for contract. A penalty in addition to estimated film rental may also be imposed if a percentage picture is "pulled" without Universal's consent. . . . A twelve year record for indoor theatre construction was reported for 1962 with exhibitors said to have invested \$91 million during the year in the building of 242 new theatres. 170 of these were the conventional indoor type and of this number, 70 were built in connection with suburban shopping centers. . . . The shift to the suburbs is not only continuing according to researchers at the University of Michigan but it will grow stronger. Most people interviewed want to live further away from the central cities.

There we were sleepily making our way through Penn Station the other morning, when a hail stopped us. Turning, we found Warner press agent Irv Windisch and gal p.a. Lois Weber with a giant rose about three feet tall. We stammered, "Gosh, you didn't have to meet us with flowers, yet. It's just an ordinary working day and we're commuting as usual." It turned out that they weren't really awaiting us but rather Bette Davis, who was due in from the Coast for awards for "What Ever Happened To Baby Jane?" and for an appearance on the "Tonight" show. Incidentally, she won two Oscars and if she repeats for "Jane" it will be the first time in history a performer picked up three of the statuettes. The other two were for "Dangerous" (1935) and "Jezebel" (1938). . . . Danny Kaye, "Unofficial Ambassador At Large To Children of the World," chosen to receive 1962 Humanitarian Award presented annually by the March of Dimes to an individual in the entertainment world, who has rendered exceptional service to the welfare of others. He will be honored at a dinner April 7th at the Americana.

Warner's exploitation manager, Ernie Grossman, has four crystal chandeliers which he will exchange for fifty American dollars. . . . Roger Ferri working on exhibitor relations for National Screen Service. . . . Jackie Gleason named 1963 Laugh King and will serve as National Chairman of the 19th annual National Laugh Week, April 1-8. Keep smiling because "Tonight's The Night To Go Out To A Movie" is TOA's new slogan. Don't worry kiddies, Uncle Mel will come through with one for you and matinees one of these days. . . . Abe Lastfogel thinking of changing his name to David since a couple of "David" clients came through with awards in the 1962 Screen Directors Guild competition. David Lean nabbed one for "Lawrence of Arabia" and David Friedkin dittoed for "The Price of Tomatoes" on TV. We don't know about Walter Reade, Jr., since "David and Lisa" is doing so well. . . . This is no banana oil, sez one press agent, but when Mark Robson moved into a small Indian village to shoot scenes for "Nine Hours To Rama," the price of bananas went up as the arc lights went on over market stalls. All the bananas he paid for, if laid end to end would reach from here to the Fox home office and naturally everyone soon sold bananas even though they normally sold soap, or mandarin pics. . . . Howard Newman informs that Buster Keaton, Harold Lloyd, Laurel and Hardy and the Marx Bros. are rivalling "Mutiny on the Bounty" and "The Longest Day" for Madrid boxoffice honors when recent re-issues found several younger generations queueing to see Hollywood's past masters of comedy on Spanish screens.

## Fellini's "8½" To Embassy

ROME—Joseph L. Levine's Embassy Pictures has acquired United States and Canadian distribution rights to Federico Fellini's "8½," it was announced here by Levine.

The motion picture, Fellini's first full-length film since "La Dolce Vita," will be released in the United States this summer under the Embassy banner.

Directed by Fellini and produced by Angelo Rizzoli for Cineriz, Federico Fellini's "8½" stars Marcello Mastroianni, Claudia Cardinale, Anouk Aimee, and Sandra Milo.

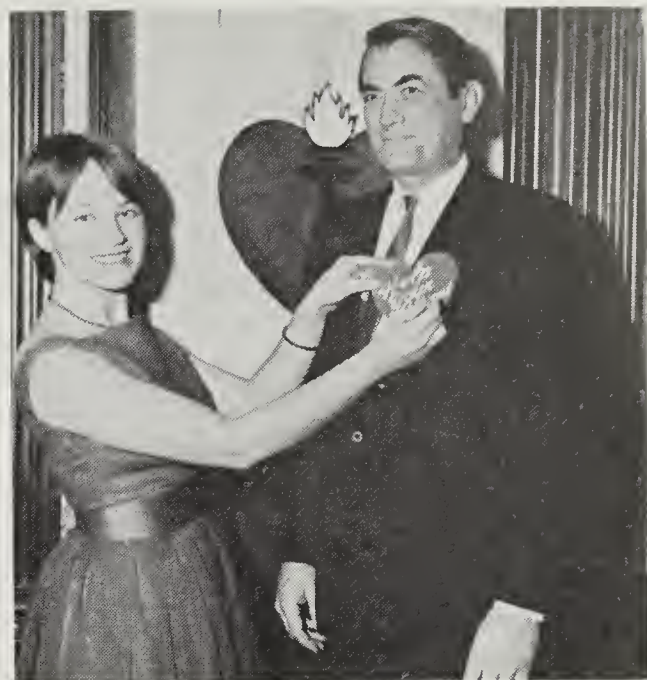
In production for more than 18 months, "8½" derives its title from the fact that Fellini had previously made seven feature films.

## Continental Shifts Execs

NEW YORK—In view of the important forthcoming releases of Continental Distributing, Inc., an affiliate of the Walter Reade-Sterling Group, the New York sales area has been reorganized, it was announced by Sidney G. Deneau, vice-president in charge of sales.

The following promotions will be effective immediately:

Harold Rosen, formerly home office supervisor of sales for the western division, has been appointed New York metropolitan branch manager. Donald Schwartz has been named metropolitan salesman to work directly with Rosen, and Richard Feinstein has moved up from New York salesman to assistant to Milton Platt, the assistant general sales manager.



Gregory Peck, star of Universal's "To Kill A Mockingbird," recently helped Sonja Weberg, 1963 Heart Fund Queen, kick off the campaign of the Heart Fund at a luncheon held at Hollywood's Coconut Grove.

NG (Continued from page 11)

tional box office will bring about in new entertainment is just one of the dramatic aspects of these plans."

Casselberry pointed out that G.E. itself plans to market the projector in all areas of possible application other than the commercial entertainment field. Among these uses are medical and other instruction, military briefings, long distance business meetings, and political conventions.

Describing the technological advance that makes the pay tv plan possible, Casselberry said the new Talaria projector produces a full-screen color image that is comparable to movie film in picture brightness, uniformity, and color quality.

The Talaria projector is similar to a standard movie projector in that both use a high-power light source and a system of lenses to direct the light beam through the film and produce a picture on the screen. For practical purposes, the Talaria light valve projector works the same way, except that the printed motion picture film is replaced by a G-E developed transparent thin layer of viscous control fluid.

An electron gun operating as it does in a tv picture tube scans the surface of the control layer. Instead of producing a picture directly on the layer as it does on the phosphor face of a tv picture tube, the electron beam causes the fluid layer to control the light so that the picture is projected onto the screen.

No price has as yet been set for the projectors.

Klein expects to have a minimum of 100 theatres equipped a year from now when the network is expected to start operations.

It is expected that a full scale theatre demonstration of the system will take place in 90 to 120 days on the coast and possibly in New York as well.

Large cities will see several theatres equipped, while smaller cities will probably have only one theatre so equipped. FCC approval is not needed because cables of telephone companies will be utilized.

Admission prices for the expected 300,000 seats will be substantially lower than charged where the attractions are playing live.

Klein saw no competitive problems as regards films in theatres.

Some of the entertainment will be taped for presentation at a more convenient time, he added.



Universal proudly announces these  
8 ACADEMY AWARD NOMINATIONS  
for "To Kill A Mockingbird"

**BEST PICTURE**

**BEST ACTOR**

**BEST SUPPORTING ACTRESS**

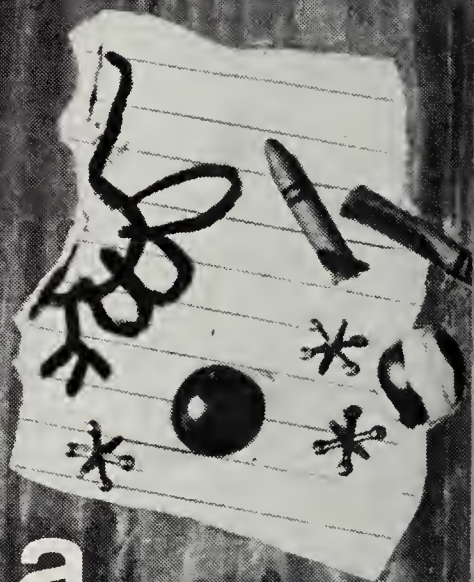
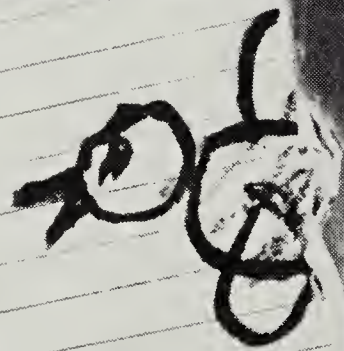
**BEST DIRECTION**

**BEST SCREENPLAY**

**BEST CINEMATOGRAPHY, Black & White**

**BEST ART DIRECTION, Black & White**

**BEST MUSIC SCORE**



# To kill a Mockingbird

starring

**GREGORY PECK**

WITH MARY BADHAM · PHILLIP ALFORD · JOHN MEGNA · RUTH WHITE · PAUL FIX  
BROCK PETERS · FRANK OVERTON · ROSEMARY MURPHY · COLLIN WILCOX

Screenplay by HORTON FOOTE · Based upon Harper Lee's novel "To Kill a Mockingbird" · Music by ELMER BERNSTEIN  
Directed by ROBERT MULLIGAN · Produced by ALAN PAKULA · A Pakula-Mulligan, Brentwood Productions Picture · A UNIVERSAL RELEASE



**"TO KILL A  
MOCKINGBIRD"  
IS SETTING  
ALL-TIME RECORDS  
IN ITS FIRST  
ENGAGEMENTS  
AND IS DESTINED  
TO BECOME ONE  
OF UNIVERSAL'S  
ALL-TIME GROSSERS**





## TWA To Show Movies To "Economy" Folk, Too

NEW YORK—All passengers aboard Trans World Airline's trans-Atlantic flights, beginning May 1, will have the opportunity to see a first-run motion picture, according to arrangements concluded by TWA and Inflight Motion Pictures.

Passenger acceptance of new Hollywood movies, shown in the first-class section for the past 18 months, has been excellent, according to F. D. Hall, TWA senior vice-president and general manager. The airline will now offer movies in both first-class and in the 120-seat economy section, Hall noted.

Inflight Motion Pictures, according to David Flexer, president, will spend over \$1,000,000 to provide the additional equipment required by the expansion of the movie feature to the airline's entire international fleet and to both first and economy sections. Inflight will set up additional service facilities to handle the added flights and routes.

### "OSCAR" (Continued from page 17)

and Wolfgang Reinhardt; "Last Year At Marienbad," A Preceitel-Terra Film Production, Astor Pictures, Story and screenplay by Alain Robbe-Grillet; "That Touch Of Mink," Story and screenplay by Stanley Shapiro and Nate Monaster; "Through A Glass Darkly," A Svensk Filmindustri Production, Janus Films, Story and screenplay by Ingmar Bergman.

**For distinctive achievement in documentary production:**

**Features** — "Alvorada" (Brazil's Changing Face), MW Filmproduktion (German), Hugo Niebeling, Producer; "Black Fox," Image Productions, Astor Pictures, Louis Clyde Stoumen, Producer.

**Short Subjects**—"Dylan Thomas," TWW Ltd. (Welsh), Janus Films, Inc., Jack Howells, Producer; "The John Glenn Story," Department of the Navy, Warner Bros., William L. Hendricks, Producer; "The Road To The Wall," CBS Films Inc., Department of Defense, Robert Saudek, Producer.

**For the best foreign language film of the year:**

"Electra," Finos Films (Greece); "The Four Days Of Naples," Titanus-Metro (Italy); "Keeper Of Promises" (The Given Word), Cinedistri (Brazil); "Sundays And Cybele," Terra, Fides, Orsay-Trocadero (France); "Tlayucan," Producciones Matouk, S. A. (Mexico).

**For the best achievement in short subjects:**

**Cartoons**—"The Hole," Storyboard, Inc., Brandon Films, Inc., John and Faith Hubley, Producers; "Icarus Montgolfier Wright," Format Films, United Artists, Jules Engel, Producer; "Now Hear This," Warner Bros.; "Self Defense—For Cowards," Rembrandt Films, Film Representations, Inc., William L. Snyder, Producer; "Symposium On Popular Songs," Walt Disney Productions, Buena Vista Distribution Co., Walt Disney, Producer.

**Live action subjects**—"Big City Blues," Mayfair Pictures Company, Martina and Charles Huguenot van der Linden, Producers; "The Cadillac," United Producers Releasing Organization, Robert Clouse, Producer; "Heureux Anniversaire" (Happy Anniversary), CAPAC Productions, Atlantic Pictures Corporation, Pierre Etaix and J. C. Carriere, Producers; "One Plus One," Group II Film Productions, Lester A. Schoenfeld Films, Hayward Anderson, Producer; "Pan," Mayfair Pictures Company, Herman van der Horst, Producer.

## LONDON Observations

By Jock MacGregor

SEVERAL CELEBRATED sub-titled foreign language films have found their way to television. In the main, this has happened without the sanction of the British distributors. Now the international production organizations are being told to warn producers that those who sell theatrically exploited pictures direct to tv without offering them to the Film Industry Defense Organization can find their future pictures being barred by British theatres.

Trouble has been brought to a head through the direct sale of "Hiroshima Mon Amour," which is still being distributed by Gala to theatres in the U.K. Now Gala's Carlton and Majestic Cinemas wish to be known that no more product will be booked from continental film distributing companies which sell their films to tv before they are at least 10 years old.

The BBC's weekly televising of comparatively recent continental classics can have had an adverse effect on specialized houses, several of which have not been presenting the brightest of facades of late. Continentals without sex and sensationalism have found the going hard. "Sundays and Cybele" opened concurrently at the Columbia and Curzon with mixed notices—possibly tinged by the distribution of a New York rave review with press show invitations—and faded swiftly.

Meanwhile, continental producers, who find as much difficulty getting exhibitor interest here as many British producers do in the United States, are looking with greedy eyes towards pay-tv. They hope that dubbed films will prove attractions on the small screens. Even the product shortage that holds theatres in its grip, however, has caused little activity in this field. British picture goers, used to top class recording of genuine sound, expect it always.

**"EVERYONE IS AGREED** that the ball was a magnificent and outstanding success. Thanks for the tremendous part you, your committee, and your helpers played in making it so." So read the telegram I received from chief barker Rex North following the Variety Clubs annual dinner and ball. If figures alone are the criterion, it was the greatest ever. 1250 attended and a further 750 remained on the wait list. The brochure was massive, the tombola shattering, and the car raffle for a Volvo soared to \$62,000, nearly double the previous record. Britain's top bands—the Royal Marines, Ted Heath, Joe Loss, Edmundo Ros, and Sydney Simone—played. The cabaret was out of this world. In all, \$85,000 were raised by the evening. It seems only so recent, when C. J. Latta brought Variety to Europe, that such a total was considered pretty good for a full year's endeavor. Credit for this terrific achievement must go to the joint ball chairmen, Jim Carreras and Nat Cohen, press guy David Jones, and Rex, whose constant effort over many months, personal example, and chivvying drove us to the record. C. J. was a very proud man as he made the traditional presentation to immediate past chief barker Leslie MacDonnell.

SPYROS SKOURAS flew to London for the world premiere of Mark Robson's "Nine Hours to Rama" at the Carlton. This impressive CinemaScope drama about the hours immediately preceding the assassination of Ghandi has been magnificently received by the critics, who have been lavish in their coverages. . . . Another visitor was Joseph Levine, who was here to set up Anglo-Embassy with Kenneth Hargreaves, and check up on the progress being made on "Zulu," which Cy Enfield is directing with Stanley Baker starring. Shooting starts in Africa shortly. This will only be the second British film in 70mm. Incidentally, the question of a 70mm quota on theatres was approved by the Cinema Exhibitors Association with the Rank and ABC circuits dissenting. If it becomes law, it will be extremely difficult to operate and can be more of a liability than an asset. . . . Lovely Rita Moreno was in town to officiate at "West Side Story" first birthday party. Robert Wise was on hand to watch her cut a cake before a battery of press photographers. . . . The "libraries" have confirmed their faith in "Lawrence of Arabia" with a \$350,000 ticket deal for the initial phase of its booking at the Metropole. . . . Fred Thomas is bucked that both the British and American official entries for the Cannes Film Festival, "This Sporting Life" and "To Kill a Mockingbird," are Rank Distributors releases in the U.K. . . . Elsa Martinelli and Orson Welles have joined the Elizabeth Taylor-Richard Burton "The VIP's" at MGM.

### Para. Ups Pemberton

HOLLYWOOD — Phil Pemberton, veteran Paramount employee, has been promoted to manager of the company's trailer department, it is announced by Bob Goodfried, studio publicity director.

"Working under the overall supervision of Jerry Levine, Paramount advertising manager, and in conjunction with Lou Harris of National Screen Service, Pemberton will immediately begin a production reorganization of the trailer department, with an eye to greatly increasing its productivity," Goodfried said.

Pemberton indicated that the department would, in the coming months, not only increase the number of theatre trailers produced, but would increase production of tv spot trailers and promotion featurettes for theatres and on television.

### WOMPI Honors Peppard

DALLAS—Actor George Peppard was selected by the Dallas Women of the motion picture industry to receive their first annual "Most Distinguished Young Motion Picture Star" Award.

Pappard, in Dalas on behalf of the second U.S. Premiere engagement of MGM and Cinerama's "How The West Was Won," accepted the Award at a press reception given by Metro-Goldwyn-Mayer and Cinerama at the Dallas Variety Club. WOMPI Premierettes Sue Benningfield, Virginia Elliott, Fannie Mae Herring, Florence Lowry, Marie Powers, and Rosemary White were hostesses at the affair.

Miss Thelma Jo Bailey, president of the Dallas WOMPI's, stated, "Members of WOMPI feel that unusual talent should be recognized, thus the creation of our Most Distinguished Young Motion Picture Star Award."



## ALBANY

Wayne Carignan, employed in various capacities by 20th-Fox here for 29 years, is now the company's area representative and is working from his home at 26 Hackett Boulevard. . . . John Wilhelm, former branch manager, 20th-Fox, decided to become associated with George Thornton in Thornton Theatres in the Catskill Mountains, rather than take the post of branch manager in St. Louis. He had been with the company 19 years. . . . MGM signed a year's renewal of the lease on its refurbished exchange at 1060 Broadway. . . . Variety Club, Tent Nine, postponed until later its annual "Humanitarian Award." . . . Sam Reznick, operating the Onteora in Fleischmanns, has closed the New Catskill, in Catskill, until spring. . . . Century Theatres, Inc., and Century Circuit, Inc., have been consolidated, the former "surviving," according to a certificate filed with the Secretary of State.

## ATLANTA

Mrs. Myrtle Parker, Charlotte, N.C., who had planned to spend some time with Jean Mullis, WOMPI's president, here, was unable to make the trip due to being sick with the flu. . . . Members of the ladies committee of Variety Club, Tent 21, gave a party for youths of the Salvation Army. . . . The February meeting of the WOMPI board was held at the home of Janice Bierman, Storey Theatres. . . . Drive-ins were hard hit by the recent record icy winter weather. . . . William J. Tinney has been appointed manager of Wilby-Kincey's Bijou, Knoxville, Tenn. He was formerly manager of the Alabama, Birmingham, Ala., for three years. . . . Linda Dudley, Universal staffer, received a lovely engagement ring from her husband to be, David Kenemer.

## BOSTON

Harvey Appell, branch manager of American International Pictures, reports that the world premiere of "Operation Bikini" will be held in New London, Conn., on March 26 at the Capitol. The picture will open in Boston at the Pilgrim on March 27. AIP exploitation chief here, Art Moger, will bring press and radio-television coverage to the New London festivities, and set up a press conference in Boston with Tab Hunter coming in for personal appearances in both cities. "Operation Bikini" will open day and date on March 27 in 100 theatres in New England with coverage on nine television stations and 38 radio stations. . . . American International's "The Raven" will open in Boston on March 8 at the Pilgrim, with multiple run saturation on March 13 with 300 theatres lined up. AIP in Boston has 75 prints of "The Raven." The AIP branch office is preparing for a May 29 opening date for "Mermaids of Tiburon" for drive-in theatres in New England, and a downtown Boston booking probably at the Pilgrim. The July 4 release for AIP here will be "The Young Racers." . . . Ben Sack, Boston's biggest exhibitor, with five downtown deluxe theatres, is calling for a national committee to fight late film releases on television, which, he contends, is "causing great harm to exhibition" all over the country. . . . Sack kicks off plans for "Cleopatra," which he has bought for his Music Hall, with a 2,200-seat capacity, in the biggest deal in Boston film history, with a luncheon at Tiffany's on March 6, at which 75 New England newspaper publishers, advertising executives, and press and radio people will be briefed. . . . The Variety Club has the premiere night of

"How The West Was Won" at the Boston on March 27. The picture opens to the public on roadshow March 28. . . . A special meeting of TONE was held at Nick's with a workshop session conducted in the afternoon on concessions in drive-ins. . . . John Markle, exploitation director for Columbia Pictures here, has two press luncheons, one for "Good Lord, You're Upside Down," to be produced by Richard Quine, with Clair Huffaker, the author; and the other for "Lawrence of Arabia." . . . Karl Fasick, handling promotion for "How The West Was Won," brought in George Peppard for a press luncheon at the Ritz on March 4. . . . April 1 has been set as the opening date for "First Spaceship On Venus," and "Varan, the Unbelievable," Crown International Films, distributed by Harry Segal's First National Pictures, at the Pilgrim. Arthur Sachson, general sales manager of Crown International, addressed a sales meeting of exhibitors in Boston at a screening and luncheon on the campaign for the combination. . . . Paul M. Heller, producer of "David and Lisa," and Keir Dullea, who plays the lead in the film, were in for press interviews at the Tiffany Restaurant arranged by Al Longo. The picture opened to big business at the Beacon Hill. . . . "The Cardinal," which Otto Preminger is now shooting in Boston and environs, will have its world premiere at the Saxon in Boston.

## BUFFALO

A total of \$8500 was presented the other day by Tent, Variety Club of Buffalo, to the Children's Hospital Rehabilitation Center. The donation included \$8000 raised by the club last year through various activities and \$500 contributed by members of the club in memory of William Shirley, member who died last year. . . . Dynacolor Corporation of Rochester has reported net income of \$275,116 for the year ended Oct. 31. During the previous year, Dynacolor lost \$45,000, which included a tax refund of \$300,000. No tax refund was available last year. Sales reached an all-time high of \$12,770,064 as compared with \$10,684,550 in the previous year. The company attributed the gain in net income to higher sales volume of color reversal films and photographic paper products. William J. Brown, president, said a sizable portion of the expected 1963 increase will be contributed by new commercial products such as office copy papers, microfilms, and lithographic films. . . . D. R. Houlihan, manager, Buffalo exchange of Paramount Pictures, put on an invitational preview of "Donovan's Reef." . . . Gordon McLendon, Dallas, whose company owns the Buffalo radio station, WYSL, threw a Washington's birthday luncheon in the Buffalo Athletic Club for the local agency "survivors" of the big party McLendon held in Dallas last March. . . . Bill Brett, one of the area's veteran exhibitors, who for some 18 years was house manager of Shea's Buffalo, from which post he went into drive-in operation, is back from a honeymoon in Florida with a beautiful tan which is fast disappearing under the onslaught of Buffalo's zero weather and terrific winds. Bill is now getting ready for the opening this spring of the Niagara outdoorer and the Lake Shore Drive-In, both of which are under his general management. . . . Lester Pollock, manager, Loew's, Rochester, put on his annual Washington's birthday cartoon and prize show when he presented a program featuring 25 cartoons, but the highlights of the event was some \$800 in prizes for the kids, all of which Lester promoted in a tie-up with the local Noah's Art stores, including six bicycles. Tickets were sold in advance for the event. . . .

Clark Film handling the shipping for the local 20th-Fox exchange. . . . Said Irving Singer, manager, Dipson's Amherst, in ad on "A Child Is Waiting"; "All too often the motion picture industry has been accused of failing to maintain a high entertainment standard both in the production and exhibition of motion pictures. While all of us in this industry are aware of our failures, we are likewise aware of our successes. One of these industry successes is 'A Child Is Waiting'—a powerful and compelling drama splendidly acted and produced. We could print many words of praise about 'A Child Is Waiting' but don't take our word for it. Talk to your neighbors, friends or relatives—anyone who has seen this picture—and you will be assured that our praise is genuine." . . . "Is it just one's imagination that the movies wait until it's tough to get around to bring in their biggest pictures of the winter season?" asks Hamilton B. Allen in his column in the Rochester Times-Union, and then declares, "The list of attractions due in the next few winter-spring weeks holds much promise for moviegoers who've been waiting for Hollywood to unwrap its prime stakes." Hamilton then goes on to list a thrilling array of blockbusters coming to the Rochester screens.

## CHICAGO

Dave Gold, Newberry, has taken over management of the Oak and will book both houses through the Allied Theatres booking service. John Semedelas, Ramova, has also chosen the Allied booking service. . . . Jefferson Electric Company, Bellwood, Ill., has secured controlling interest in United-Photo-Check Inc., which makes photo equipment for various lines of business. A. H. Franking was named president of the division. . . . Mrs. Harry Lustgarden, wife of the booking manager of Balaban and Katz, is recovering after surgery in the Presbyterian Hospital. . . . Irving Kupcinet's column in the Chicago Sun Times reports that "Cleopatra" is to open June 12 at the B and K State-Lake. . . . Panorama is the name given to the new amusement section of the Chicago Daily News which is featured in the Saturday edition. The first issue last week had 24 pages and

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carried the theatre ads for both films and legitimate, along with news comments on current attractions. . . . Harry Brown, retired manager, Oak, has taken over the management of the Star and Garter. . . . Jack K. Hudson has joined the legal staff of the Bell and Howell company. . . . Milford reduced daily admission to 50 cents for twin bills. . . . James C. Lynch, retired manager, Kedzie, died. His wife, a daughter, and a son survive. . . . Manny Smerling, president, Confection Cabinet, is convalescing during a Florida vacation. . . . Sam Spiegel, producer of "Lawrence of Arabia," was a visitor. He brought with him Omar Sharif, the Egyptian star. . . . Architect Bertrand Goldberg, who created the Marina City Towers, is supervising completion of plans for the Towers' 1600 seat hard top theatre. Goldberg was also the architect for the Todd and Cinestage here. . . . Sheldon Smerling and associates have taken over a three year lease from Martin Cinerama Theatres of McVickers, Chicago outlet for Cinerama films. No changes have been made in the present management.

Arthur Wirtz, Palace, considers the 20th-Fox deal with Balaban and Katz is illegal under the terms of a consent decree and is, therefore, planning a law suit. Joseph Sugar, who closed the deal with Dave Wallerstein, president of B and K, stated, "The State-Lake will play 'Cleopatra' simply because B and K came up with the best offer. If Wirtz had made a better offer, he would have had the picture for the Palace." Sugar went on to say, "I'm not a lawyer, but I don't think we've done anything wrong. We have already sold the picture in 24 situations, and this is the first protest we've had. I'm sorry Wirtz feels the way he does—but this sort of thing merely promotes the picture even more." . . . Oscar Brotman, owner, Hillside and Oasis, has purchased the Carnegie on the near-north side. He will begin redecorating and refurbishing after the current run of "Divorce, Italian Style." . . . 1962 marked the reversal of the trend to close motion picture theatres here. A number of new cinema houses have opened in Chicago in recent months and there are several building. Late in February, the Edens, a 1,310-seat house with many ultra modern architectural features, will open with first run features. Behind this enterprise are Trinz, Lubliner, and Stern—all names that figure in the history of motion picture theatres in Chicago. The north side has three new cinemas. In Old Town, there is the Town, devoted to art pictures. There is the rebuilt Guild, which shows double bills of classics, art films, and prestige films. The Balmoral opens early in the afternoon and has a one-feature policy.

## CINCINNATI

Stanley Gurian, Champion Auto-Parts Co., Chicago, son of Milton Gurian, AA manager, and Brenda Peteldaum were married Feb. 24 in Dayton, O. . . . Michael Chakeres, general manager, Chakeres Circuit, presided at annual drive-in managers' meeting in the home office, Springfield, O. . . . Ray Nemo, local Columbia exploiter, is in Washington, D.C., assisting in the promotional program for "Lawrence of Arabia." . . . E. C. Naegel, formerly AA salesman, is booking and buying for Jim Herb's Ohio, Franklin, O. . . . Senator G. C. Porter, owner, Beckley and Lyric, Beckley, W. Va., is convalescing nicely from a recent heart attack. . . . Sympathy is extended to W. T. Cain, Paintsville, Ky., upon the recent death of his wife. . . . Warren S. Corbus, well known former exhibitor, died



**Norm Levinson, left, general manager, Trans-Texas Theatres, recently announced the appointment of Dick Empey, right, as new manager of the Hollywood, Ft. Worth, Tex. Looking on, center, is Jim Brassell, head booker and buyer for the circuit.**

following a long illness. Corbus at one time operated several houses here and was manager of the Mariemont until ill health forced him to retire two years ago. . . . Hy C. Geis, 69, the colorful six-foot, eight-inch "Eiffel Tower of organists," died here after a brief illness. With him went the last vestige of a craze he established—the community sing in theatres, where patrons joined in the singing. . . . "How the West War Won" premiere at the Capitol, March 14, has been sold out to the Delta Delta Delta Sorority, University of Cincinnati, for its scholarship fund. Don Wirtz, Capitol's managing director, reports that Mrs. Lannie Johnston has been appointed the film's group sales manager. She succeeds Mrs. Eldred Sweet, who has become publicist for the Cincinnati Public Library.

## COLUMBUS, O.

Installation of a new boxoffice, set against the south wall of Hunt's Cinestage, has been completed. . . . Manager Sam Shubouf, Loew's Ohio, reports a near-capacity audience for the preview of "The Courtship of Eddie's Father." . . . "The Best of Cinerama" is in final weeks at RKO Grand. Next attraction is scheduled to be "How The West Was Won." . . . Samuel T. Wilson, theatre editor, Columbus Dispatch, has been in New York taking a look at new plays and films.

## DALLAS

The Interstate Circuit's annual Gold Star award for "outstanding contribution to the motion picture art as a director" has gone to John Frankenheimer for his direction of "Manchurian Candidate" and "Bird Man of Alcatraz." The award, started by the late R. J. O'Donnell of the Interstate Circuit, will be presented to Frankenheimer in ceremonies scheduled for March. . . . James Ronsiek has been promoted from Metro-Goldwyn-Mayer salesman to assistant manager. Christine Davis has been promoted to cashier to succeed Carl Swenson, who retired after 29 years with Metro-Goldwyn-Mayer. . . . Funeral services were held here for Andy Rice, 82, who was a writer for 20th-Fox studios. He and George Gershwin collaborated on the George White Scandals of 1920 and 1922 and he was also a writer for the Ziegfeld Follies. . . . The Rt. Rev. Msgr. William F. O'Brien, chaplain at Ursuline Academy, will be guest speaker at the luncheon meeting of the Dallas Women of the Motion Picture Industry. He will speak on "Woman's Place in the Sun." . . . George

Peppard, one of the stars of "How the West Was Won" who was to visit in Dallas, has been selected to receive the first annual "Most Distinguished Young Motion Picture Star" award by the Dallas WOMPI. Peppard was to accept the award at a press reception in the Variety Club. . . . Edmond M. Barr, 58, formerly amusement editor of the now defunct Dallas Dispatch, died in Houston, Tex. He wrote the column "Rialto Rambling," which covered the local theatre world. He left Dallas in 1937 for a fling in publicity work in Hollywood. His two brothers, Alex Barr and Francis Barr, managed several Dallas theatres, and the latter now serves as advertising director for Interstate Theatres, Inc. . . . "Lawrence of Arabia," the Sam Spiegel-David Lean saga, has been booked to open a road show engagement at the Esquire on March 29. Negotiations for the engagement were concluded by Raymond Willie, vice-president and general manager of Interstate Theatres, and representatives of Spiegel and Columbia Pictures in telephone conversations between Dallas and N.Y. . . . Bill Williams, former 20th-Fox district manager here who was promoted a few months ago to western division manager in New York City, attended the recent Texas Drive-In Theatre Owners Association convention. . . . Barbara Eberly and Adelle Ueberroth have been added to the staff of the 20th-Fox film exchange to handle the added work resulting from the transfer of the accounting department from Oklahoma City to Dallas. . . . Alan Svoboda completed a year at the local American International Pictures office working under Don Grierson and has been transferred to the AIP exchange at Jacksonville, where he will work under Charles King. Svoboda is a nephew of James H. Nicholson of AIP. . . . Sympathy was being expressed to Novlyn Keeling whose son Brent died following a lengthy illness. Mrs. Keeling is secretary to John Rowley of United Theatres.

## DETROIT

Unconfirmed but probable: 20th Fox's "Cleopatra" to open at United Artists about June 27. Rumored guarantee between \$500,000 and \$700,000, with playing time of 70 weeks. . . . Current appearance in "Pajama Tops" of June Wilkinson brought out a rash of her pictures in neighborhood houses. . . . 20th-Fox's "Sodom and Gomorrah" opened in 21 neighborhoods and drive-ins. It was preceded by an unusually heavy tv-spot campaign and use of up to half-page ads in the papers. . . . Chairman of the board of National Allied Marshall H. Fine announced three meetings of directors. One will take place at the Sheraton-Belvedere Hotel, Baltimore, Md., March 26 and 27. Committee meetings will precede the gathering; directors' dinner will be at the private Governors Club. The summer meeting will be in Detroit the end of June, while the annual is to take place in New York in October, immediately preceding the national convention. . . . Detroit's Adams was the site of one of the one-night stands for MGM's "Courtship of Eddie's Father," which does not begin its regular run until March 22. Both National Allied and TOA behind the film. . . . Harold Allied and TOA behind the film. . . . A familiar face, Moe Dudelson returned to Detroit to call on exhibition for several days. His return was locally noteworthy in that Dudelson had served Republic in Detroit for 32 years and, when it closed shop, was branch manager. He subsequently moved to Milwaukee for Warner Bros. which later



transferred him to Chicago. There he resigned, and the new part he now plays is that of mid-west division manager for Colorama Features, Inc.

## HOUSTON

The Windsor Cinerama will close the showing of "The Wonderful World of the Brothers Grimm" on March 12. It will premiere the second Cinerama feature, "How the West Was Won," on March 13 and will open the regular run of the film on March 14. . . . Carroll Lewis, owner, Post Oak Drive-In, has stated that he will build the world's largest clock in front of the drive-in. Lewis already has a novel miniature golf course adjacent to the drive-in and each hole has a model set of an outstanding motion picture. . . . Announcement has been made that "Lawrence of Arabia" has booked for showing here at the Alabama, opening a road show engagement on April 5. The film will be shown on a reserved seat basis, 10 performances weekly.

## JACKSONVILLE

Another popular American International Pictures booking contest for circuit and independent bookers of Florida ended here with Marshall Fling, Kent Theatres booker, this city, capturing the grand prize of a \$100 U.S. Savings Bond. Mrs. Anne Dillon, local WOMPI president, presided at the prize-award ceremony in the AIP branch office on behalf of her WOMPI industry service committee. A \$75 bond was won by Harold Popel, Wometco booker, Miami; one for \$50 by Claude Browning, Floyd Theatres, Haines City; and one for \$25 by Diana Beasley, Floyd Theatres, this city. . . . Mrs. Mildred Lamb, United Artists, is the latest member to join the WOMPI fold. . . . An industry bunco party has been scheduled by WOMPI members for the evening of March 12 in the social quarters of the Motion Picture Charity Club at the Seminole Hotel, following WOMPI's March board meeting. . . . Ida Belle Levey, United Artists, has been honored with an appointment to the national nominating committee of the WOMPI Ass'n. . . . Mrs. Mary Hart, WOMPI finance chairman who is an expert at collecting funds for WOMPI charities from every available source, reported the recent rummage sale at the Brentwood Housing Project proved to be a WOMPI gold mine. She credited the following members with conducting the sale: Ida Belle Levey, Betty Healy, Kitty Dowell, Edwina Ray, Joyce Malmborg, Vivian Ganas, Doris Humphries, Celia Brugh, Mildred Land, and Lillian Woodruff. . . . Jim Carey, who has managed Florida's largest drive-in theatre operation—the Normandy Twin Outdoorer—the past several years for Loew's Theatres, is now residing in Miami where he has accepted a supervisory position with the Wometco circuit. From an office at the Boulevard Drive-In, he will direct the management of the four drive-ins which Wometco operates in Dade County. His former secretary here, Neva Taylor, took over as temporary manager of the Normandy, scheduled to close in March to make way for the construction of a new suburban shopping center. . . . Harlow Land announced a March 1 temporary closing date for his Branford, Branford. He also operates the Mayo, Mayo. . . . John Meehan became interim manager at the first-run Imperial for two weeks when Arthur Castner went to Corning, N.Y., to be at the bedside of his ill mother. . . . Jay Parkerson, a former member of Florida State Theatres' managerial staff who is now the Florida Publishing Co.'s check writer, was hospitalized for three weeks with

a serious arm infection. . . . Robert P. Andrews is the new manager of FST's Harlem, Petersburg, following the recent retirement of veteran manager Joe Palinkas. . . . Judge May, Florida Times-Union entertainment editor, ran an illustrated story of Thomas P. Tidwell, 20th-Fox manager, and Sheldon Mandell, co-owner of the first-run Five Points, as they welcomed combat veterans of the D-Day landing in Normandy and their wives to the red-carpet opening of "The Longest Day" at the Five Points. . . . Elizabeth Hearn, formerly of this city and widow of the late Hank Hearn, who was an independent booker here for many years, has been discharged as a patient at the Will Rogers Memorial Hospital and has joined the hospital staff. . . . Other Floridians recently discharged from the industry hospital include Clarence B. Fiske, also of this city; William H. Hoey, North Miami; Leroy Musgrove, West Palm Beach; and H. McComb Addison, Holly Hill.

## MIAMI, FLA.

The 25 cent early bird price was discontinued at the Skydrome Drive-In, Lake Worth. . . . Elmer Hecht is now assisting C. W. F. Bethell, Theatrical Enterprises, Ltd., in Nassau, Bahamas. Hecht is late of the East Ridge Lutheran Home in Perrine, Florida. . . . Prize-winners in Wometco's monthly Thrif-Tik-It Sales Contest were Tom Rayfield, Carib, 306 books; Sydney Levine, Mayfair, 216 books; Howard DeBold, 163rd Street, 200 books; Cecil Allen, Mayfair, 195 books; James Maury, Boulevard Drive-In, 145 books. . . . A special premiere of "Divorce Italian Style" was held at the Parkway on behalf of the 1963 Combined Jewish Appeal campaign. The house was sold to the CJA and invitations to the showing extended to construction and real estate division members as well as the insurance division of the CJA. . . . The Mayfair inaugurated a policy of daily matinees. This is the last step in a long-range program which encompassed modernized structural redesign of the theatre. . . . Jim Carey, formerly of the Normandy Twin Drive-In, Jacksonville, has been engaged as assistant district manager, Wometco Dade County Drive-Ins, and will also manage the Boulevard Drive-In, North Miami Beach. This transfers Jim Maury from the Boulevard Drive-In to be manager, Rosetta, moving Ken Rockwell to the post of relief manager. Tom Collins is now assistant to Bob Brower at the Palm Springs. . . . Shanks Distributing Co., Inc., has become a subsidiary of Wometco Enterprises, Inc. Shanks, the largest vending operation in the Columbia, S.C., area, is in the full-line vending and in-plant feeding business in the Palmetto State. . . . The engagement of Stanley Stern to Madeleine Tremblay was announced. Stern is head, Wometco Enterprises, Inc., insurance and real estate department. Miss Tremblay is secretary to Elmer Radloff, Wometco treasurer. Both are long-time employees of Wometco and charter members of the Wometco Old Guard organization.

## NEW HAVEN

Connecticut hosts its first major motion picture premiere of 1963 the evening of March 13, John Scanlon III's Strand, Winsted, serving as initial showcase for Columbia's "The Man from the Diner's Club." Upwards of 100 members of the nation's press and other opinion-makers will be joined by starring player Danny Kaye in day-long festivities at the theatre, some 25 miles northwest of Hartford. In a unique touch of exploitation

mapped out by Robert S. Ferguson, advertising-publicity director, and Dick Kahn, exploitation manager, no money will be used, in Winsted on premiere day; all goods and services will be bought via the use of Diner's Club cards. . . . Art D'Avellar, with the E. M. Loew circuit in Boston 20 years ago and subsequently in other endeavors in California, is back in the industry, temporarily working with George E. Landers, resident manager at the downtown, first-run E. M. Loew's Hartford. . . . Chester Stoddard, president, New England Theatres, Inc. (AB-PT), met with Ray McNamara, Allyn. Another visitor was Doug Amos, general manager, Lockwood and Gordon Enterprises, conferring with Manny Friedman, Cinerama Theatre resident manager. . . . Ernie Grecula, general manager, Connecticut Cinema, Inc. (Art Cinema and Lenox), was in New York buying film. . . . Stanley A. Ozimek, chairman, suburban East Hartford Redevelopment Agency, has disclosed plans for inclusion of an office building and theatre in an area west of the town's Darlin st. Just what individual or firm would operate the theatre is yet to be determined. . . . John R. Patno, Jr., Paramount, Springfield, Mass., and his new bride, the former Carole Horoszewski, returned from a Florida honeymoon trek. . . . WHCT-TV (Channel 18), Hartford, home base for America's first over-the-air subscription tv experiment, has embarked on a new daily newspaper advertising campaign geared to the theme, "Best Seat in the House." One column by two inches deep ad contains title and price of current attraction. RKO General Inc., is spending \$10 million on the Hartford Phonevision project.

## NEW ORLEANS

Don Kay, Don Kay Enterprises, has appointed Arthur H. Levy as sales representative in the Jacksonville exchange area with home base there. A distribution veteran, Levy was for many years connected with Columbia. . . . Luke Joseph Fontana, 62, a partner in the Arcade, Slidell, La., died at his home of a heart attack. . . . Ann Molzon has reopened her Royal, Norco, La., closed for many months due to a strike at the local oil refinery. . . . Ervin Bourg reopened the Rebstock, Golden Meadows, La., on March 1. . . . T. V. Garraway now has the Plaza, Prentiss, Miss., on week-end operation. . . . Yvonne Brockhuft returned to her duties in Warner's cashier department after several month's illness. . . . Joe Silver, 20th-Fox booker, is recuperating at home after an operation in Montelepre Hospital. . . . Paramount exchange is moving to new quarters in the Miles Building, 2025 Canal Street, on March 15. . . . Nancy Saia, secretary to Elizabeth Bacon, United Artists' office, announced her engagement to Hollis Arieux. . . . Lillian Sherrick, MPA staffer, was elected to head

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a nominating committee to name a slate of candidates for the WOMPI's up-coming election in April. . . . Audrey Stark, director, Star Modeling School, and her bevy of students and graduates, were showered with verbal bouquets by Variety Club, Tent 45, for their participation in the recent Heart Fund Drive.

## PHILADELPHIA

Joe Engel, 20th-Fox salesman, was in Hahnemann Hospital with an operation. . . . Independent distributor Jack Jaslow returned to his office after recent illness. . . . Mae Greenus, 20th-Fox booker, spent a winter vacation in Florida visiting Charles and Ben Goldfine. . . . Bill Kanefsky, Studio manager, did not go on a trip to Israel; but is planning to visit some nature camp this summer. . . . J. Lester Stallman, Reading, Pa., city man-



Irving M. Wormser, president, Continental Distributing, Inc., left, is congratulated by Edwin Miller upon receiving Seventeen's Award for best picture of the month for "David and Lisa," while Sidney G. Deneau, vice president in charge of sales, looks on.

ager for the Astor and Strand, that city, celebrated his 25th anniversary in the industry. He received considerable write-up in the local paper. . . . Joe Solomon, Fan Fare, was back from a swing around the independent distributors of the country who handle his product. . . . Dave Rosen, Mutual Films, is recuperating from a broken leg, caused when he fell on the ice.

## ST. LOUIS

Ladonna Pruitt, 20th-Fox, has been appointed to the national WOMPI Ways and Means Committee. She replaces Bernice Chauvin, New Orleans, who has found it necessary to resign. . . . Dorothy Dressel, WOMPI president here, has left MGM where she was working on group sales for "Mutiny on the Bounty." . . . Al Paladino, Universal publicist, has been in town working on "To

Kill A Mockingbird," which opens at the Fox on March 8. . . . Harry Goldstein, from the New York office of AA, has been in town working on the advertising for "Billy Budd," which recently opened at the Pageant. . . . The Mattoon Drive-In, Mattoon, Ill., will open on March 22, and the Times, Mattoon, will close March 21. Both are Frisina Theatres. . . . George Cohn, Crest Films, was in Springfield visiting exhibitors and circuits, and reports that Mr. and Mrs. James Frisina, Frisina Circuit, are in Florida, and George Kerasotes, Kerasotes Circuit, is in New York. . . . WOMPIs report they had a marvelous time at the February card party held at Eve Wassem's home.

## SALT LAKE CITY

Fox Intermountain's Southeast is closed for the installation of 70mm projection equipment. . . . The Town is holding a film festival sponsored by University of Utah students. . . . Warners held a trade screening of "Spencer's Mountain," filmed in the vicinity of the Grand Teton Range, at the Centre. . . . The FCC has received an application from Western Slope Broadcasting Company for a TV station on Channel Three, Vernal, Utah. . . . A mother of nine was named winner of a "look alike" contest when one of her children was judged to resemble Claire Wilcox, child star of U's "40 Pounds of Trouble."

## SAN ANTONIO

The H.E.B. Food Stores have a discount coupon and coloring contest in conjunction with the showing of Edgar Allan Poe's "The Raven" at the Texas. Contest blanks and discount coupons are available at the check out counters of the food stores. The coloring contest is for children 12 years of age and younger with a top prize of a \$50 U.S. Savings Bond. . . . Laurel Goodwin, one of the stars of Paramount's "Papa's Delicate Condition," slated for showing at the Majestic, was a visitor in the city on behalf of the film. . . . Jack King, city manager at Amarillo, Tex., for the Interstate Theatre Circuit, has announced that work has been started at the Paramount on the overhauling of the screen curtain track and curtain motor placement along with the complete auditorium relamping, including the center chandelier. All work will be under the supervision of Brown Wilson. . . . James E. Anderson, projectionist at the Palo Duro Drive-In, became the father of another daughter recently. This makes a family of four for Anderson, who during the day teaches social sciences at the James Bowie Junior High School in Amarillo, Tex. . . . Jose Martinez, operator, Zavala, Batesville, Tex., was on a booking and buying trip to San Antonio. . . . The Tascosa Drive-In, Amarillo, Tex., was again blocked off at its entrance by the construction of a new expressway. However, the drive-in has remained open every night behind the barricade. . . . Raul Solis, operator, Jersey Drive-In, Falfurrias, Tex., returned from a trip made to the Spanish language film exchanges in San Antonio.

## SEATTLE

Two valuable pistols, two boxes of shells and three to four dollars in a "March of Dimes" container were taken by a burglar who entered the Blue Mouse through a skylight. The guns were taken from the manager's desk. . . . Opening April 5 at the Music Hall will be BV's "Miracle of the White Stallions." . . . Future bookings include MGM's "The Courtship of Eddie's Father," which opens March 13 at the Orpheum.

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# REVIEWS

**The famous pink paper SAVEABLE SECTION in which  
Experienced Trade Analysts evaluate coming product**

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO  
VOL. 69, No. 10

MARCH 6, 1963

## EMBASSY

Madame

COMEDY DRAMA  
104M.

Embassy Pictures  
(Technirama)  
(Technicolor)  
(Filmed in Italy)  
(Dubbed in English)

ESTIMATE: Exploitable offering for art and other spots.

CAST: Sophia Loren, Robert Hossein, Julien Bertheau, Marina Berti, Carlo Giuffrè, Gabriella Pallotta, Annalia Gade. Directed by Christian-Jaque; a Maleno Malenotti production; executive producer, Luciano Perugia.

STORY: Sophia Loren is a beautiful, care-free, and outspoken laundress who falls in love with Army sergeant Robert Hossein during the French Revolution when he comes to her laundry to place a cannon directed at the palace. She watches him go off to war, and when he is away for some time, she decides to follow him. When they are reunited outside the camp, they are captured by Austrian soldiers and imprisoned in a windmill to await execution. Meanwhile, back at camp, Julien Bertheau (Napoleon) arrives and sentences Hossein to be shot for desertion. Hossein and Loren free themselves and blow up the ammunition dump of the enemy as well as many of their guns, throwing them into panic. The French easily capture or conquer them. Hossein is promoted instead of shot. Loren fights alongside of Hossein and is even decorated. Bertheau, after becoming Emperor, invites the pair, now married and with the titles of Duke and Duchess, to court so that he can make them king and queen of Westphalia despite the opposition of his sisters and brother. When the sisters seek to embarrass Loren, she tells them off. Bertheau gives in to their opposition and informs Hossein that he is to divorce Loren and marry a real princess worthy of his new rank. When Loren learns of this, she goes to Bertheau's quarters, reminds him of the days he frequented her laundry, and talks to him quite frankly, something others have not done. She persuades him not to break them up just as Hossein arrives to ask that someone else be named king if it means giving up Loren. Bertheau agrees and the couple are now free to face the future together.

X-RAY: Much money and effort has been expended on this tale of the French Revolution and some of the people in it, and the end result is a moderately entertaining film that could play in the art spots and in some regulation spots. There is much emphasis on comedy, and Miss Loren's physical charms are spotlighted, with several scenes being broadly risqué for the very young. Interest is well enough maintained throughout, and the entry is embellished by the use of lavish sets and settings, color, etc. Performances are okay, as are the direction and production. The screenplay is based on the play by Emile Moreau and Victorien Sardou.

AD LINES: "Sophia Loren And A Cast of Thousands In A Rip-Roaring Comedy About The French Revolution"; "Napoleon Conquered Everybody Except Sophia Loren."

## PARAMOUNT

My Six Loves

COMEDY DRAMA  
101M.

Paramount  
(Technicolor)

ESTIMATE: Warm, entertaining family treat.

CAST: Debbie Reynolds, Cliff Robertson, David Janssen, Eileen Heckart, Hans Conreid, Mary McCarty, John McGiver, Max Showalter, Alice Ghostley, Alice Pearce, Pippa Scott, Claude Stroud, Darlene Tompkins, Leon Belasco, Billy Hughes, Jim Backus. Produced by Gant Gaither; directed by Gower Champion.

STORY: When famous actress Debbie Reynolds has a near breakdown, she decides to take a rest at her Connecticut country home. Her peace is shattered by the discovery that six children, ranging from 12 to five years old, are living in an abandoned shack. She takes them into the house and grows quite fond of them, meeting in the process local minister Cliff Robertson. Producer David Janssen tries to get her interested in a play, but Reynolds is happy with the children, although they can be tiring. When beer-soaked relatives of the youngsters come to claim them, Reynolds learns they are only interested in the welfare money. She takes the case to court and wins temporary custody of the brood. The youngest, Teddy Eccles, cannot talk, and Reynolds puts him into a hospital for psychological testing. Janssen persuades her to read an esoteric play by Hans Conreid. Robertson, who is in love with her, tells her the play is trash. This launches an argument, and she goes to New York for rehearsals. Robertson brings news that the children have run away, and she realizes that her true place is with her "family." She and Robertson find the kids back in the shack, and the reunion is a joyous one. Even Eccles speaks, Reynolds and Robertson will marry and adopt the whole mob.

X-RAY: This is warm, fun-filled family entertainment at its best and is a sure answer to critics of films who act as though all that exists is fast-buck fare. A top cast turns in excellent performances, and the children involved are sure to steal the hearts of any audience. Direction and production are first-rate, and the entire effort shapes up as superior fare for family situations. A couple of songs also provide added entertainment. This is one exhibitors should be proud to show. Let the moralists back up their criticisms with attendance for such fine films. Screenplay is by John Fante, Joseph Calvelli, and William Wood.

TIP ON BIDDING: Better program rates.

AD LINES: "Warm Fun For All The Family"; "Suddenly She Was The Adopted Mother Of Six Waifs, And Then The Fun Began."

## UNITED ARTISTS

Amazons Of Rome

SPECTACLE  
93M.

United Artists  
(French-Italian co-production)  
(Dubbed in English)  
(EastmanColor)

ESTIMATE: Actionful ancient war spectacle.

CAST: Louis Jourdan, Sylvia Syms, Nicole Courecel, Renaud Mary, Jean Chevrier, Nicolas Vogel, Ettore Manni. Produced and directed by Carlo Bragaglia.

STORY: In 476 B.C., Rome is defending itself in battle at the city gates against the Etruscans, Greeks, and the Gaul barbarians, led by Louis Jourdan. A truce is granted, but gold and 1,000 hostages are demanded to secure the peace. Jourdan finds a female Roman squadron led by Sylvia Syms dedicated to continue the fight. He demands they be included among the hostages and falls in love with Syms. The Greeks, incited by Etruscan noble-woman Nicole Courcel, insist that Rome be destroyed. To break the truce, it is arranged that Jourdan's horsemen be relieved as guards of the women with an assault of the young women then attempted by the Etruscan soldiers. They, however, escape to Rome. With the truce broken, the Etruscans again lay siege to Rome, but Syms and the women warriors break out of the city through the underground sewers and attack from the rear. The battle turns against the young heroines when Jourdan and his men declare themselves neutral and separate the combatants. Rome is saved, but the Etruscans do not lose face because they had been victors on the battlefield. Jourdan and Syms plan to wed as an honorable peace is possible.

X-RAY: This is ancient war action all the way with a cast of thousands and the squadron of shapely, horseback-riding females adding excitement, thrills, and lustre to the proceedings. There is sweep and movement from beginning to end, with the EastmanColor enhancing things. Louis Jourdan is fine in the lead and Sylvia Syms makes a beautiful heroine. This was based on a story by Luigi Emmanuele and Gaeton Loffredo. It should do okay in action spots where this type of fare has been satisfactory in the past.

AD LINES: "No Empire Could Stop Them; No Man Could Conquer Them!"; "The Incredible Era When A Legion Of Hellcats on Horseback Saved Rome!"

Diary Of A Madman

MELODRAMA  
96M.

United Artists  
(Admiral)  
(Technicolor)

ESTIMATE: Good horror show for program.

CAST: Vincent Price, Nancy Kovack, Chris Warfield, Elaine Devry, Stephen Roberts, Lewis Martin, Ian Wolfe, Edward Colmans, Mary Adams, Harvey Stephans, Nelson Olmstead. Produced by Robert E. Kent; directed by Reginald Le Borg.



**STORY:** Following the death of French magistrate Vincent Price and according to his instructions, his diary is read before a group that includes his servants, Ian Wolfe and Mary Adams, priest Lewis Martin, police captain Stephen Roberts, art gallery owner Edward Colmans, and the latter's daughter, Elaine Devry. Price relates how when he visited condemned murderer Harvey Stephens in his cell, Stephens protested his innocence, stating he was possessed of a demon who forced him to kill. When Price shrugs off the explanation, the prisoner tries to kill him. In the struggle, Stephens hits his head and is dead. When Price goes home, he is mystified by a number of events and is later informed by a voice of a Horla that since he killed Stephens, Price will now have to serve it. Price refuses to believe it until he is willed to kill his pet canary. A doctor urges him to relax, and he resumes his hobby of sculpting. He asks model Nancy Kovack to pose for him, and she agrees over the objections of her artist husband, Chris Warfield. A widower for many years, Price is attracted by Kovack while she likes the wealth and luxury that he can give her. She agrees to go away with him and to get a divorce. The Horla wills Price to kill Kovack, which he does, beheading her. The police arrest Warfield. When Devry, who is in love with the artist, comes to plead with Price, he professes ignorance of the situation. The Horla instructs Price to kill her but the shadow of a cross awakens him in time. He returns home to face the Horla and deduces that fire can destroy the invisible being. He sets fire to the locked room, destroying the evil thing, but he also perishes. Warfield is freed. Back at the reading, shock engulfs the listeners as the film ends.

**X-RAY:** Well-done and impressively mounted is this horror item that will hold interest of viewers pretty much on high throughout. It should make up well as part of the show. The story is a bit on the strong side for the very young, but other fans of the macabre, murder, and the evil unknown should view what they see with enthusiasm. The cast is quite good while the production and direction are more than adequate. Robert E. Kent wrote the screenplay based on the stories of Guy DeMaupassant. The use of Technicolor is an added asset.

**AD LINES:** "Unknown Terror Strikse At Night"; "Mysterious Murders Plague The City."

## Love Is A Ball

COMEDY  
112M.

United Artists  
(Oxford-Gold Medal)  
(Panavision) (Technicolor)  
(Filmed abroad)

**ESTIMATE:** Slick, sophisticated comedy romp.

**CAST:** Glenn Ford, Hope Lange, Charles Boyer, Ricardo Montalban, Telly Savalas, Ruth McDevitt, Ulla Jacobsson, Georgette Anys, Robert Bettoni, Mony Dalmes, Laurence Hardy, Jean Lemaitre, Andre Luguet, Jean Paredes, Redmond Phillips, Aram Stephan, Erika Soucy, Olga Valery, John Wood, Jean Pierre Zola. Produced by Martin H. Poll; directed by David Swift.

**STORY:** American adventurer Glenn Ford, who can't afford to pay for repairs to his damaged charter boat, is enlisted to work for impeccably mannered, wealthy-appearing Charles Boyer, who is vague about the duties Ford is to assume. Ford, however, soon learns Boyer is a match-maker with his retinue of employees, including secretary Ulla Jacobsson, part of his "gang" intent on bringing together his latest young protege, a grand duke, Ricardo Montalban, and Hope Lange, madcap \$40,000,000 American heiress. The plan has become complicated since Montalban is unschooled in social graces and has to learn sports, English, and the suave handling of the opposite sex. He proves an awkward student. Lange's uncle, Telly Savalas, is thrilled that Boyer has found a grand duke

among the blue-blooded eligibles on the Riviera, and along with her grandmother, Ruth McDevitt, expresses hope to curb her wilful ways and sports activities and launch her on the sea of titled matrimony. Ford has been assigned to act as a chauffeur to the wealthy Americans, and has stormy encounters with the heiress. Montalban and Lange finally meet, but he has lost his enthusiasm since he and Jacobsson have fallen in love. After many stormy encounters, Lange and Ford fall in love. Boyer, to encourage his project, decides to send Montalban and Lange to a Swiss Lake island retreat, designed and constructed entirely with amour in mind. Instead of Montalban, Lange spirits Ford away as her companion. She denounces all of the schemers, however, when she learns of Boyer's match making endeavors; leaves Ford and tells her uncle and aunt she is going to marry fortune-hunting count Jean Paredes, for whom she buys a lavish villa. Boyer admits defeat but begs Ford to save Lange from her foolishness, which he does. Montalban and Jacobsson plan to wed, as do Ford and Lange, with urging from grandmother McDevitt.

**X-RAY:** Charles Boyer walks away with this sophisticated high society rib, shot on the French Riviera with all of its plush gaudiness and beauty. He is splendid as the elderly roue who rounds up a retinue of aides to perpetrate a marriage broker hoax on glib wealthy Americans. How his elaborate scheme backfires makes an often hilarious farce nicely enacted by the cast. Ricardo Montalban as the youthful, dim witted, uneducated, awkward grand duke is excellent, and Glenn Ford, broke American sportsman enlisted in the plot, is his usual outstanding self. Ulla Jacobsson as the secretary, Telly Savalas as the ambitious uncle, and Hope Lange as his niece with a mind of her own are also cleverly capable. How Boyer's scheme peters out and the romantic pairings occur in a not-intended manner holds the interest well, with the restless camera keeping things moving at a fast pace. Laughs are many with the film easily falling into the slick, sophisticated groove intended. It's suave and slick all the way, with the Panavision and color, of course, making it appear all the more rich. Screenplay is by David Swift, Tom Waldman, and Frank Waldman.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "Romance On High On The French Riviera"; "Never Before Such A Riotous Love Scramble As Perpetrated By The Old Master—Charles Boyer."

## WARNERS

### Spencer's Mountain

DRAMA  
119M.

Warners  
(Panavision)  
(Technicolor)

**ESTIMATE:** Highly interesting drama for the family trade.

**CAST:** Henry Fonda, Maureen O'Hara, James MacArthur, Donald Crisp, Wally Cox, Mimsy Farmer, Virginia Gregg, Lillian Bronson, Whit Bissell, Hayden Rorke. Directed by Delmer Daves.

**STORY:** Grandfather Donald Crisp came to the area of Spencer's Mountain to homestead in his youth with wife Lillian Bronson. This was where their nine sons were born. When they grew up and married, he divided Spencer's Mountain evenly between them. All sold their share except Henry Fonda, who lived in the valley below with his wife, Maureen O'Hara, and their brood of nine youngsters, the eldest of which was James MacArthur. The latter is about to be graduated from high school, the first of the family men to do so, and he has an urge to continue through college. Meanwhile, Fonda, who has through the years been promising

to build O'Hara a dream house atop the mountain, finally lays the foundation and starts to build the skeleton. A shortage of money plus other complications have always put a crimp in his plans. MacArthur leaves school with the highest honors, and his teacher investigates the possibility of a scholarship at the University. Only a divinity scholarship remains. They try anyway without telling Fonda the type of scholarship involved. During the summer, MacArthur works in the local library and renews his romance with Mimsy Farmer, back from attending school. He is turned down for the scholarship because of a lack of Latin. Fonda gets a promise from the dean that if he learns Latin, he will be admitted on a paying basis. Preacher Wally Cox offers to instruct him in Latin if Fonda promises to go to church every Sunday, something he has always refused to do. Crisp is killed by a falling tree which also breaks Fonda's ankle. MacArthur completes his Latin and is accepted, whereupon Fonda sets out to try and borrow the tuition money. Failing, he decides to sell his share of the Mountain and give up the dream house. O'Hara is just as happy, figuring he will repair their present home. They all gather to wish MacArthur well as he leaves for school.

**X-RAY:** Here is a tale of a family overcoming everyday problems as well as those out of the ordinary. To be found are tenderness, earthiness, selflessness, sacrifice, romance, and plenty of fun, as well as breathtaking sights and backgrounds of the snow-capped Grand Tetons of Wyoming. Interest is well maintained throughout, and audiences of all ages should find much to interest them. The entry is enhanced by fine performances by all concerned and by able direction and production. There are some special angles for the teens in MacArthur's experiences and romance. The use of Technicolor is yet another asset. Delmer Daves wrote the screenplay, based on the novel by Earl Hamner, Jr.

**TIP ON BIDDING:** Higher bracket in many situations.

**AD LINES:** "A Wonderful Story About A Wonderful Family"; "A Fine Book Becomes a Great Motion Picture."

## FOREIGN

### Crooks Anonymous

COMEDY  
85M.

Janus  
(English-made)

**ESTIMATE:** Typically wacky English farce.

**CAST:** Leslie Phillips, Stanley Baxter, Wilfrid Hyde White, Julie Christie, James Robertson Justice, Michael Medwin, Pauline Jameson, Robertson Hare, Charles Lloyd Pack, Bryan Coleman, Harry Fowler, Raymond Huntley, John Bennett, Arthur Mullard, Arthur Lovegrove, Joyce Blair, Colin Gordon, Norma Foster, Dick Emery, Dandy Nichols, David Drummond, Alfred Burke, Timothy Bateson. Produced by Julian Wintle and Leslie Parkyn; directed by Ken Annakin.

**STORY:** Leslie Phillips is a phony man about town and the despair of his fiancée, stripper Julie Christie. He is a compulsive thief and seemingly has no desire to go straight. Christie hears of an organization called "Crooks Anonymous," run by ex-crook Wilfrid Hyde White, who inherited a great deal of money. Phillips takes the course and is pronounced cured. His first honest job is as a department store Santa Claus. He discovers that the week's receipts, 250,000 Pounds are to be left in the strongroom. He hides and after everyone has gone, breaks into the safe with remarkable ease. Realizing he is in deep moral trouble, he calls Crooks Anonymous for help. White and his aides arrive, but the temptation is too great for all of them. They heist the loot and make a clean getaway, only to be discovered with the money by Christie. She tells them to return the money to the bank or she will expose them. Putting it back is harder, but they



manage it. Crooks Anonymous flourishes again, with Christie as chief guardian angel.

**X-RAY:** This typically wacky English farce should appeal to art house fans and others who enjoy such formula nonsense. There have been better examples of English comedy, but the character types perform so well that it is easy for audiences to get into the proper mood. Wilfrid Hyde White is delightful, as always, and Stanley Baxter is hilarious. The situation is an amusing one, but occasionally the script bogs down as the joke is stretched too thin. It's pleasant entertainment, however, particularly for situations that have been successful with similar fare in the past. Screenplay is by Jack Davies and Henry Blyth.

**AD LINES:** "First Alcoholics Anonymous For Drinkers . . . Now Crooks Anonymous For The Light-Fingered Set"; "Hilarious Fun As A Zany Band Of Reformed Crooks Battle Temptation In The Form Of Fresh New Greenbacks."

## Cross Of The Living

DRAMA  
90M.

Cari Releasing Co.  
(Filmed abroad)  
(English titles)

**ESTIMATE:** Fair import for art spots.

**CAST:** Pascale Petit, Karl Boehm, Giani Esposito, Madeleine Robinson, Gabriele Ferzetti, Jacques Richard, Christine Darvel, Roger Dumas, Max De Rieux, Marie Dubois. Directed and written by Yvan Govar.

**STORY:** Giani Esposito is accused of murder, tried, and acquitted. Friend Karl Boehm gets him a job, and when he arrives in the village, he is greeted with hostility and suspicion despite the acquittal. His former friend, Jacques Richard, a mechanic, also turns against him. Esposito is attracted to Boehm's girl friend, Pascale Petit, who has been living with him. So strong are her feelings for him that she goes to the local priest, Gabriele Ferzetti, for guidance. The latter is hostile to her problems, presumably because he finds her attractive as well, despite his vows. When Boehm is away, she and Esposito are thrown together and give vent to their passions admitting their love. At a dance, Richard calls him a murderer and beats him with Esposito offering no defense. Boehm is informed of the affair and goes to kill Esposito, but he can't follow through. Esposito realizes he wronged his friend and refuses to go away with Petit. She runs off in the forest and is killed accidentally by a car driven by Boehm's mother. Boehm carries her body to the church where a mob gathers, and Richard inflames the others. They go off looking for Esposito with guns, intending to finish him off once and for all. Ferzetti beats them to Esposito and confronts the mob. Richard shoots, injuring Ferzetti fatally, and his body is also carried to the church.

**X-RAY:** This depressing drama may find some favor with the art house fans who like their film matter on the heavy side. It's expertly done, and the cast is okay, with the stark black-and-white photography emphasizing the downbeat theme of the story.

**AD LINES:** "An Absorbing Drama Featuring Hate . . . Love . . . Revenge"; "A Whole Town Turns Against One Man."

## The Elusive Corporal

COMEDY DRAMA  
108M.

Pathe Cinema Corp.  
(French-made)  
(English titles)

**ESTIMATE:** Interesting art house entry.

**CAST:** Jean-Pierre Cassel, Claude Brasseur, Claude Rich, Jean Carmet, Mario David, Philippe Castelli, Jacques Jouanneau, Conny Froboess, Raymond Jourdan. Directed by Jean Renoir; produced by Cyclope Films.

**STORY:** In June 1940, among a group of French prisoners of war in a German camp are Jean-Pierre Cassel, a corporal, and Claude Brasseur and Claude Rich. The three agree to escape, but Rich conveniently loses his

glasses and the other two are stopped by guards. Cassel and Brasseur try again in a truck but wind up with a work detail. Punishment does not deter them, and they try again with similar results. Cassel finally falls into a rut of easy living which Rich has established with friendly guards until he has to make a trip to a civilian dentist in a nearby town for treatment of a tooth. He meets the dentist's attractive daughter, who is attracted to him. She tells him she admires his attempts to escape, which stimulates him anew. Meanwhile, Rich decides to give up the easy life and attempts to stroll out of the camp. He is shot. Cassel and Brasseur try again with clothes provided by the dentist's daughter and board a train. They are exposed just as an air raid wrecks the train and they get away. This time they make Paris where they part, vowing to meet again to fight for freedom.

**X-RAY:** This import is well done, interesting, exciting at times, and it even contains moments of humour. Art house audiences should enjoy the on-screen proceedings, which mark Jeai Renoir's 40th year as a film maker and which he claims demonstrates solidarity between men facing a common ordeal. Performances are high in quality, and the direction and production are good. The screenplay is based on the novel, "Le Caporal Epingle," by Jacques Perret.

**AD LINES:** "Jean Renoir's Latest And Best Film"; "A Thrilling And Often Amusing Tale Of Men In War."

## Her Bikini Never Got Wet

NOVELTY  
74M.

(Beaux Arts Films)  
(French-made)  
(Color)  
(Dubbed in English)

**ESTIMATE:** Nudie film for sexploitation and specialty houses.

**CAST:** Richard Essen, Brigitte Duval; directed, produced, and written by Gaston Hakim.

**STORY:** Richard Essen is sent by his wealthy father to find a toy dog which is similar to one the father received a long time ago, and if Essen finds it within a specified time, then he inherits a lot of money. He roams up and down the French Riviera scaring sleeping beauties with his toy dog until he meets Brigitte Duval, and the pair fall in love. She and her sister run a nudist camp which she keeps from Essen until the end when the missing dog is found there. It turns out that the whole bit of nonsense is a put up job by the fathers of Essen and Duval, who planned to have their offspring meet and fall in love.

**X-RAY:** Here is a simple and at times nonsensical story that is merely an excuse to show off the French countryside as well as some of the French beauties at a nudist camp parading around in various forms of dress and undress. The acting is only fair, and the direction and production are okay. The use of color helps and it could probably do alright in the spots that customarily use this type of fast-buck film.

**AD LINES:** "A Peek At A French Nudist Camp"; "Romance At A French Nudist Camp."

## Peeping Tom

MELODRAMA  
90M.

Astor  
(English-made)  
(Eastman Color)

**ESTIMATE:** Very good psychological thriller.

**CAST:** Carl Boehm, Moira Shearer, Anna Massey, Maxine Audley, Edmond Knight, Bartlett Mullins, Shirley Ann Field, Michael Goodliffe, Brenda Bruce, Martin Miller, Pamela Green, Jack Watson, Nigel Davenport, Maurice Durant, Brian Worth, Veronica Hurst, Miles Malleon, Alan Rolfe. Produced and directed by Michael Powell.

**STORY:** Carl Boehm is a photographer working in a film studio and also shooting nude "art" photos for the under-the-counter

traffic at a news agency. Years before, his father, a famed scientist, had used him as a guinea pig in studying the psychology of fear, and now Boehm has become an insane killer with an obsession for making a film record of the fear on the face of the victim he is about to murder. He has equipped the top floor of his home as a laboratory and projection room, renting the rest of the house. His first victim is a street-walker, Brenda Bruce. One of his tenants, Anna Massey, has her life endangered by Boehm. Her blind mother, Maxine Audley, senses the dangerous and hidden emotions of Boehm. At the studio, Boehm kills bit player Moira Shearer. This puts psychiatrist Martin Miller on his trail. The next victim is Pamela Green, a model. Finally, Massey is threatened after she has become suspicious of Boehm through witnessing some film he shot of one of his victims. As police arrive, Boehm suicides.

**X-RAY:** This is a very good study of a mental case. It is distinguished by a fine performance by Carl Boehm, who receives excellent support, particularly from Maxine Audley, splendid in a standout cameo role. The original story and screenplay by Leo Marks holds both interest and suspense from beginning to end. It is quite ingenious that the camera tripod becomes a bayonet—the murder weapon. The color photography and a wealth of details enhance the fine direction and production.

**AD LINES:** "An Adventure Into Terror"; "More Horrible Than Horror—More Terrible Than Terror—The Most Diabolical Murder Weapon Ever Used!"

## Riff Raff Girls

MELODRAMA  
97M.

Continental  
(French-made)  
(Dubbed in English)

**ESTIMATE:** Fair, though involved, gangster meller.

**CAST:** Nadja Tiller, Robert Hossein, Silvia Monfort, Roger Hanin, Pierre Blanchard, Francoise Rosay, Jean Gaven, Georges Rigaud, Eddie Constantine, Andre Cellier. Produced by Jacques Mage; directed by Alex Joffe.

**STORY:** Nadja Tiller, beautiful proprietress of a classy night-club, is money mad. She has come upon an involved plot to rob the Bank of Belgium, substituting counterfeit money. Her assistant, Jean Gaven, brings in those necessary to pull the job, including Robert Hossein. Meanwhile, gangster Roger Hanin is out to gain control of the night spots. He uses Eurasian Silvia Monfort and her gang of girls, along with other hoods, as persuaders. When Tiller refuses to listen to threats, Hanin's girls wreck her spot. Eddie Constantine, narcotics investigator with the International Police, learns of a big shipment of dope being readied on the Belgian waterfront and threatens Hanin with deportation unless he names the smuggler. Tiller's bank caper is too big to be interfered with, so the "king of the underworld," Georges Rigaud, forces a truce, which Hanin is obliged to respect. After the robbery and substitution of counterfeit money is accomplished, however, Hanin and his mob hijack Tiller and Gaven and hold them prisoners. Tiller escapes although Gaven is killed. She rushes to save the stolen money from Hanin's men. In a gun battle, all are killed.

**X-RAY:** The motives in this involved study in double cross in crime are at times hazy. From a novel by Auguste Le Breton, author of "Riffi," and originally known as "Riffi For Girls," this is by no means as good as the first film. Some of the French impressions of gangsters are almost ludicrous. Eddie Constantine as a fearless detective is just too daring for words, while Nadja Tiller hardly impresses as the money mad owner of the plush night club and mastermind of the bank heist. The dubbing is very good.

**AD LINES:** "A New Dimension In Crime-Sex!"; "Their Charms Were As Deadly As Their Guns—And They Used Both."



## ALPHABETICAL GUIDE TO 182 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

<b>A</b>		
Air Patrol—70m.—Fox	5014	
Almost Angels—93m.—BV	4989	
Amazons Of Rome—93.—UA	5025	
Antigone—88m.—For.	4983	
Arturo's Island—90m.—MGM	5009	
<b>B</b>		
Bad Sleep Well, The—135m.—For.	5018	
Badjao—100m.—For.	4991	
Barabbas—134m.—Col.	4977	
Billy Budd—123m.—AA	4981	
Billy Rose's Jumbo—125m.—MGM	5001	
Blaze Starr Goes Back To Nature—79m.—Misc.	4983	
Brain That Wouldn't Die, The—71m.—A-I	5021	
Bunny Yeager's Nude Camera—60m.—Misc.	5018	
<b>C</b>		
Cairo—91m.—MGM	5017	
Candide—90m.—For.	5011	
Carry On Constable—86m.—For.	5023	
Carry On Teacher—86m.—For.	5023	
Centurion, The—77m.—For.	5023	
Chapman Report, The—125m.—WB	4979	
Child Is Waiting, A—102m.—UA	5014	
Cleo From 5 To 7—90m.—For.	4991	
Come September—112m.—U-RE	5017	
Confess Dr. Corda—95m.—For.	5015	
Constantine and the Cross—114m.—Emb.	5001	
Crime Does Not Pay—159m.—Emb.	4993	
Crooks Anonymous—85m.—For.	5026	
Cross Of The Living—90m.—For.	5027	
<b>D</b>		
Damon And Pythias—99m.—MGM	4978	
Dangerous Charter—75m.—Misc.	5007	
David And Lisa—94m.—Misc.	5011	
Days Of Wine And Roses—117m.—WB	5004	
Devil (The Goddess)—96m.—For.	4992	
Diamond Head—107m.—Col.	5009	
Diary Of A Madman—96m.—UA	5025	
Divorce—Italian Style—104m.—Emb.	4981	
<b>E</b>		
Electra—110m.—For.	5012	
Elusive Corporal, The—108m.—For.	5027	
Escape From East Berlin—94m.—MGM	4989	
<b>F</b>		
Fancy Pants—92m.—RE.—Par.	4989	
Fatal Desire—80m.—For.	5018	
Firebrand, The—63m.—Fox	5010	
First Spaceship On Venus—80m.—For.	4995	
Five Hours To Midnight—110m.—UA	5023	
Follow The Boys—95m.—MGM	5022	
40 Pounds Of Trouble—106m.—U	5003	
Flame In The Streets—93m.—For.	4987	
Freud—139m.—U.	5006	
<b>G</b>		
Gay Purr-ee—86m.—WB	4991	
Giant—201m.—WB-RE	5017	
Girl Named Tamiko, A—110m.—Para	5001	
Girl With The Golden Eyes, The—90m.—For.	4979	
Girls, Girls, Girls—106m.—Par.	4994	
Great Caruso, The—109m.—MGM	5013	
Great Chase, The—77m.—Misc.	5011	
Great Van Robbery, The—73m.—UA	5014	
Gypsy—149m.—WB	4986	
<b>H</b>		
Have Figure, Will Travel—70m.—Misc.	4986	
Her Bikini Never Got Wet—74m.—For.	5027	
Hero's Island—94m.—UA	4982	
Hook, The—98m.—MGM	5013	
Horror Hotel—76m.—For.	5015	
How The West Was Won—155m.—MGM-Cinerama	4997	
Huns, The—85m.—For.	5024	
<b>I</b>		
I Spit On Your Grave—100m.—For.	4987	
I Thank A Fool—100m.—MGM	4982	
If A Man Answers—102m.—U-I	4979	
Il Grido—105m.—For.	5015	
In Search Of The Castaways—100m.—BV	5005	
Invasion Of The Star Creatures—70m.—A-I	5021	
Island, The—96m.—For.	4995	
It's Only Money—84m.—Para.	4999	
It's Wonderful To Be Young—92m.—Par.	4990	
<b>J</b>		
Joseph And His Brethren—103m.—For.	5007	
<b>K</b>		
Kamikaze—89m.—Misc.	4991	
Kill Or Cure—88m.—MGM	4998	
Kind Of Loving, A—112m.—For.	4983	
<b>L</b>		
La Viaccia—103m.—Emb.	4981	
Lawrence Of Arabia—222m.—Col.	5005	
Legend Of Lobo, The—67m.—BV	4993	
Lion, The—96m.—Fox	4978	
Loneliness Of The Long Distance Runner, The—103m.—For.	4999	
Long Absence, The—85m.—For.	5018	
Long Day's Journey Into Night—175m.—Emb.	4985	
Longest Day, The—180m.—Fox	4986	
Love And Larceny—94m.—For.	5018	
Love At Twenty—113m.—Emb.	5021	
Love Is A Ball—112m.—UA	5026	
Lover Come Back—107m.—U-RE	5017	
<b>Lovers Of Teruel, The—85m.—For.</b>		5016
<b>Loves Of Salammbo, The—72m.—Fox</b>		4994
<b>Lucky Pierre—66m.—Misc.</b>		4986
<b>M</b>		
Madame—104m.—Emb.	5025	
Manchurian Candidate, The—126m.—UA	4990	
Marco Polo—95m.—A-I	4981	
Maxime—93m.—For.	4980	
Mermaids Of Tiburon, The—75m.—Misc.	5007	
Mighty Ursus—92m.—UA	5010	
Mr. Arkadin—99m.—For.	4996	
Mr. Peter's Pets—75m.—Misc.	5011	
Mongols, The—105m.—For.	4999	
Monkey In Winter—104m.—MGM	5017	
Mutiny On The Bounty—179m.—MGM	4998	
My Six Loves—101m.—Par.	5025	
Mystery Submarine—90m.—U	5010	
<b>N</b>		
Night Is My Future—87m.—Emb.	5009	
Nine Hours To Rama—125m.—Fox	5022	
No Exit—85m.—Misc.	5011	
Nude Odyssey—97m.—For.	5000	
Nun And The Sergeant, The—73m.—UA	4990	
<b>O</b>		
Operation Snatch—83m.—For.	4987	
<b>P</b>		
Pagan Island—60m.—Misc.	5018	
Papa's Delicate Condition—98m.—Par.	5022	
Paradise Alley—80m.—Misc.	4983	
Passion Of Slow Fire, The—91m.—For.	4987	
Password Is Courage, The—116m.—MGM	5010	
Peeping Tom—93m.—For.	5027	
Period Of Adjustment—112m.—MGM	4994	
Phaedra—115m.—For.	4992	
Playgirl After Dark—92m.—For.	4984	
Playtime—87m.—For.	5019	
Poor White Trash—88m.—Misc.	4983	
Pressure Point—89m.—UA	4978	
Psychosissimo—88m.—For.	4984	
<b>Q</b>		
Quare Fellow, The—85m.—For.	5012	
<b>R</b>		
Raven, The—86m.—A-I	5013	
Reluctant Saint, The—105m.—For.	4980	
Reptilicus—81m.—A-I	5009	
Requiem For A Heavyweight—87m.—Col.	4977	
Rice Girl—90m.—For.	5019	
Riff Raff Girls—97m.—For.	5027	
Ring-A-Ding Rhythm—78m.—Col.	4985	
Robe, The—133m.—Fox-RE	5017	
<b>S</b>		
Samson And The 7 Miracles Of The World—80m.—A-I	5021	
<b>Savage Guns—85m.—MGM</b>		5022
<b>Sayonara—147m.—WB</b>		4986
<b>Scanty Panties—72m.—Misc.</b>		5015
<b>Scarface Mob, The—98m.—Misc.</b>		4983
<b>Secrets Of The Nazi Criminals—84m.—For.</b>		4987
<b>Seducers, The—88m.—Misc.</b>		5007
<b>Seven Capital Sins—110m.—Emb.</b>		4997
<b>Show Boat—107m.—MGM-RE</b>		5014
<b>Sins Of Lola Montes, The—75m.—For.</b>		5019
<b>Smashing Of The Reich, The—84m.—Misc.</b>		4991
<b>Sodom And Gomorrah—154m.—Fox</b>		5014
<b>Son Of Flubber—100m.—BV</b>		5013
<b>Son Of Samson—90m.—For.</b>		4980
<b>Spencer's Mountain—119m.—WB</b>		5026
<b>Stagecoach To Dancers' Rock—72m.—U-I</b>		4990
<b>Stakeout—80m.—Misc.</b>		5007
<b>Sundays And Cybele—110m.—For.</b>		5008
<b>Sweet Ecstasy—84m.—For.</b>		4987
<b>Swindle, The—92m.—For.</b>		5000
<b>Sword Of The Conqueror—95m.—UA</b>		4979
<b>Swordsmen Of Siena—92m.—MGM</b>		4998
<b>T</b>		
<b>Tales Of Paris—85m.—For.</b>		4988
<b>Taras Bulba—122m.—UA</b>		5006
<b>Temptation—94m.—For.</b>		5020
<b>Term Of Trial—113m.—WB</b>		5015
<b>300 Spartans, The—114m.—Fox</b>		4978
<b>Thirty Years Of Fun—85m.—Fox</b>		5023
<b>To Kill A Mockingbird—129m.—U</b>		5007
<b>Too Young, Too Immoral—87m.—Misc.</b>		4991
<b>Tower Of London—79m.—UA</b>		4994
<b>Trial And Error—99m.—MGM</b>		4998
<b>Trial, The—118m.—For.</b>		5028
<b>Two For The Seesaw—120m.—UA</b>		4995
<b>Two Tickets To Paris—78m.—Col.</b>		4997
<b>V</b>		
<b>Varan, The Unbelievable—70m.—For.</b>		4996
<b>Vampire And The Ballerina, The—84m.—UA</b>		5006
<b>Very Private Affair, A—94m.—MGM</b>		4982
<b>W</b>		
<b>War and Peace—167m.—Par.-RE</b>		5017
<b>War Lover, The—105m.—Col.</b>		4989
<b>Warriors Five—84m.—A-I</b>		4993
<b>We'll Bury You—75m.—Col.</b>		4985
<b>What Ever Happened To Baby Jane?—132m.—WB</b>		4995
<b>Where The Truth Lies—83m.—Para.</b>		4985
<b>Wild Is My Love—74m.—Misc.</b>		5018
<b>White Slave Ship—92m.—A-I</b>		4993
<b>Who's Got The Action—93m.—Par.</b>		5006
<b>Y</b>		
<b>Yojimbo—110m.—For.</b>		4984
<b>Young Guns Of Texas—78m.—Fox</b>		4999

## The Trial

Astor Productions  
(Filmed abroad)

ESTIMATE: Nightmare for art spots.

CAST: Anthony Perkins, Jeanne Moreau, Romy Schneider, Elsa Martinelli, Suzanne Flon, Madeleine Robinson, Arnoldo Foa, Fernand Ledoux, Michel Lonsdale, Orson Welles, Akim Tamiroff. Directed by Orson Welles; produced by Yves Laplanche; production director and executive producer, Robert Florat.

STORY: One morning, Anthony Perkins is awakened by a police inspector and several police and told that he is suspected of an unspecified crime and that he is being placed under arrest but not jailed. Instead, he may continue as usual, but he must keep himself available for questioning and trial. His next door neighbor, Jeanne Moreau, a nightclub hostess of sorts, moves out when she learns of the police action. One evening, he is taken from a concert to appear before a questioning magistrate in a hall with hundreds of men,

DRAMA  
118m.

but this encounter doesn't shed any light on his predicament. An uncle appears sympathetic and even offers to hire lawyer Orson Welles to defend him, but since Welles is sick, he doesn't appear of much help. Perkins is disgusted by the homage paid Welles by another client, Akim Tamiroff. There are other avenues. He tries to find out what he is charged with and what can be done about it, but this leads him in widening and unsatisfactory circles. When a pair of police thugs appear to take him to a deserted area, obviously to execute him, he is tired and resigned to his fate, which is death by explosion.

X-RAY: It would be quite accurate to dismiss this film with the observation that it may very well prove to be a trial to many who see it. However, it is not easy to so curtly dismiss a venture which contains so much competent talent presented in a wasteful fashion in these days of product shortages. It is to be regretted that the abilities fore and aft of the cameras weren't put to a more serving use in a story of normal or near-normal proportions in the entertainment sense, in-

stead of in a series of episodes doting on the terrors of existence in a police state. Someday, director-actor Welles ought to be told that audiences still enjoy comedies, dramas, romance, and even science fiction, to say nothing of westerns—even the so-called sophisticated sections of the audience. Incidentally, this was viewed in an art theatre where after the film concluded, several hisses were heard. This could mean almost anything. The import is based on the novel by Frank Kafka with the screenplay by Welles.

AD LINES: "One Of The Most Unusual Films of This Or Any Year"; "Another Offbeat Experience By The Master Of The Offbeat—Orson Welles."

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MARCH 6, 1963

SECTION THREE  
VOL. 69, No. 10

# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

## Huge Tieup Campaign For "Blow Your Horn"

About \$1,250,000 in ad space, plus thousands of dollars in radio and television spots, are involved in mutual tie-up exploitation geared to a May-June release of Essex-Tandem's "Come Blow Your Horn," Frank Sinatra starrer for Paramount release, it was revealed by Howard W. Koch, executive producer of the comedy.

Koch, also executive producer for Sinatra's Essex Productions, lauded the cooperation of manufacturers and ad agencies in a program designed to widen interest in motion picture ticket sales as well as the building of new stars. Much of the promotion is centered around upcoming actress Jill St. John and newcomer Tony Bill, who makes his film debut in the picture.

A partial breakdown of tie-ups shows Hickey Freeman Corporation preparing full-page color ads in the Chicago Tribune, Los Angeles Times, Men's Wear Division of Fairchild Publications and 7,000 ad mats for use by local retailers when the film opens in their area. After-Six Formals will have two full-page ads in Playboy, and page ads in Show Magazine, Collegiate Digest, 193 college newspapers and Gentleman's Quarterly. Wembley Ties will have full-page color ads in The New York Times, Gentleman's Quarterly, Playboy and numerous ads in local areas when the film opens.

Other tie-ups include Izod Shirts advertising in leading golf magazines and Palm Beach Magazine; Jarman Shoe Corporation and Inter-Woven Socks are preparing local newspaper campaigns; Rexall Drug Stores are

## Money Outlawed In Winsted, Conn., For Bow Of Columbia "Diner's Club"

### Book Tieup To Boost U-I's "Ugly American"

Universal, producers of "The Ugly American," and Fawcett Publications, publishers of the motion picture edition of the best-selling novel by William J. Lederer and Eugene Burdick, have developed a joint promotion in connection with the release of the picture in April.

Fawcett's initial order of the edition which has Marlon Brando on the cover, is 300,000 which brings the total in print of the book to 3,500,000 copies.

Among the promotion pieces being prepared by Fawcett are 10,000 rack cards; 2,000 truck banners; 1,500 window displays; radio spots for Fawcett distributors; newspaper advertising mats; special newspaper ads; promotional color broadsides; mailers and dealer bulletins and 5,000 posters and other material.

planning an ad campaign for 5,000 weekly newspapers, and Coppertone will have full-page ads in Ladies' Home Journal, Mademoiselle and Women's Day plus 600 line ads in over 1,000 newspapers. Coppertone will also feature some 2,000 radio and 13 weeks of network television spots.

A tie-up has also been made with Buick in connection with their new Riviera luxury car.

WINSTED, CONN.—Don't try to spend your last cent or hard-earned bucks in this small Yankee city on March 13—you may be sentenced to take an old fashioned 50-mile walk, without leaving town.

That day, the use of cash will be outlawed here by a decree of the town fathers and the 10,000 inhabitants will have to do all business on credit.

Anyone who attempts to pay cash for so much as a lima bean or even a limousine, may find himself sentenced to join the latest national fad and take a walk, like the Marines of Teddy Roosevelt's day.

But merchants and local officials won't want cash-using offenders to leave town so they plan to set up a treadmill on the town hall green where violators can hike out their sentences on an endless conveyor-type belt.

The outlawing of cash for a day is in honor of the Danny Kaye, Columbia Pictures comedy "The Man From The Diners' Club" that will have its world premiere in Winsted on March 13.

But weak-kneed offenders and money spenders won't have to worry if they get caught using currency. They will have a choice of sitting out their sentence confined to a pair of wooden stocks, those pillars of old time New England justice with their holes for confining legs and arms of minor offenders.

Prince Consort ties will cooperate in an unusual and far-reaching merchandising tie-up (Continued on page EX-482)



These window displays were recently arranged by Ray G. Nemo, exploiteer, for Columbia's "Diamond Head" in Cincinnati, Ohio. The one on the left featured travel clothes together with theatre credits at the Franklin-Simon Store. Interior displays also featured posters and stills backed with the playing of the Colpix sound-track album,

and customers received heralds. The store provided professional models for a fashion show as well as publicity shots for newspaper fashion pages. In the center is another of the Franklin-Simon Store windows, while on the right is another window on busy Walnut Street near Sixth, which featured recordings from the film.



# No Product Shortage For Mo. Exhib As Partial Art Policy Proves Hit

Mr. and Mrs. W. Monroe Glenn, Fulton Theatre, Fulton, Missouri, a town of 11,131 population, report that they have hit upon a program that has brought success to their theatre and gained widespread attention.

This is their adaptation of an art house policy one night a week under the general title of "Wednesday Night Special."

According to brochures they have issued and we quote: "Movie going pleasures unfurl in motion pictures from around the world. The Fulton Theatre presents The Wednesday Night Special and a spectacle of international talent and originality. Bold, daring and provocative, these themes are guaranteed to delight the intellectual elite. This is entertainment for the mature and no children's tickets will be sold. Admission: Adults, 90 cents; students and faculty, 75 cents, (identification if requested); two shows, first show at seven p.m., second show at approximately, nine p.m.

"The Wednesday Night Special is intended for discriminating audiences who enjoy the unusual in entertainment not found outside metropolitan areas. These films have been carefully selected to cover a wide range of interests and to give you an opportunity to view the productions from many countries and many leading directors and producers. Some offer themes of a controversial nature while other are thought-provoking. Their range is from the very French comedy to grand opera. Your Wednesdays should all be Specials!"

Program notes on the various films are most intelligently given. A listing of foreign (and American) films shown recently also reflect careful, intelligent selection. Some of the attractions are "Les Liasons Dangereuses," "The Entertainer," "A Taste Of Honey," "The Victim," "Secrets of Women," "Carnival Of Souls," "We'll Bury You," "Carry On, Teacher," "Hiroshima—Mon Amour," "A view From The Bridge," "General Della Rovere," "Waltz Of The Toreadors," "The 400 Blows," "Virdiana," "A Summer To Remember," "Tales Of Paris," "Cleo From 5 to 7," "Yojimbo," "Only Two Can Play," "The Cil-

## "Papa" Gleason Named National "Laugh King"

Jackie Gleason, star of Paramount's "Papa's Delicate Condition" has been named 1963 Laugh King and will serve as national chairman of the 19th annual Laugh Week, April 1-8.

Held annually since 1945, National Laugh Week pays tribute to the laughmakers of America—past, present and future—to promote a national sense of humor.

dren's Hour," "The Devil's Eye," "Last Year At Marienbad," "A Matter Of Who," "Black Tights," "The Mating Urge," "Oklahoma!," "Through A Glass Darkly," "Figaro," "Lucky Pierre," "The Age Of Infidelity," and "The Seventh Seal."

Lining up such product may entail a little ingenuity and extra effort but can surely be accomplished by anyone at no more rental than that paid for regulation film fare from the major or independent distributors.

In these days of product shortage the special showing of foreign, art subjects may indeed prove not only a means of tiding you over a lean period, but if handled properly may bring in a source of revenue not previously tapped.

By experimentation you may find just what subjects are most popular with your particular audience. It should be relatively easy to ascertain what language group is in the majority in your particular situation; and you will thus concentrate on showing more of this particular country's product such as Italian, English, German, etc.

Also it should not take long to ascertain the period of time you should play such usual art-house product—one day, two days, three days, or longer.

It has long been an idea of ours that the operators of such a policy could get more out of it were they to follow the line of

(Continued on page EX-484)

## Special Promotion Pieces Sell U-I's "Mockingbird"

The Community Relations Department of the Motion Picture Association of America has prepared a special four-page, two-color "Special Applause" brochure on Universal's "To Kill A Mockingbird" which is based on Harper Lee's best-seller with 40,000 copies to be distributed nationally to clergymen, educators, community leaders, libraries, armed forces installations, social workers, students, representatives of the mass media and film industry exhibition leaders.

In the form of a letter from Mrs. Margaret S. Twyman, director of Community Relations of the Motion Picture Association, this brochure cites the phenomenal six million copy sale thus far in Miss Lee's Pulitzer Prize winner upon which the picture is based; tells the story of what the picture is about and stresses Gregory Peck's performance in the role of Atticus Finch and Miss Lee's glowing reaction to the picture.

The "Special Applause" brochure is one of the many special promotional pieces which have been prepared and are now being circulated on the picture including three different study guides.

Forty F. W. Woolworth Company stores in the Greater New York area will feature window and in-store displays on the film in connection with its premiere at Radio City Music Hall.

The displays will be built around the picture and Popular Library's new pocket edition of the novel. The new jacket features Peck in a scene from the picture and the display material carries the lines "See the Magnificent Motion Picture—Read the Pulitzer Prize Best-seller."

Display material to be used in the stores include truck banners, window streamers, counter cards and display racks with rack cards.

## Music Aids "Marilyn"

An intensive, nation-wide promotion campaign is being launched by 20th Century-Fox Records for its "Marilyn" album keyed to the release of Fox's "Marilyn," feature film highlighting Marilyn Monroe's rise to stardom.

The album has already received critical accolades from record reviewers around the country. Fox Records will also issue a 45 disc of two of the actress' songs from the album; and this will initiate multiple dealer promotions in major markets involving point-of-sales heralds, posters and displays. The campaign will also center upon radio tie-ins with leading disc jockeys.

The album, graced by a portrait of Miss Monroe, contains her renditions of 10 tunes from her 20th-Fox releases. Music director was Lionel Newman.

## MONEY (Continued from page EX-481)

in behalf of the comedy film. This tie has an ingenious button-hole arrangement whereby the person wearing it is protected from getting it caught in machinery as comedian Kaye does in a sequence in the picture.

Prince Consort will provide Columbia with special ties for promotional purposes in order to spotlight local openings of "The Man From The Diners' Club." In addition, Prince Consort will alert its entire national retailer list of the opportunity of tieing-in local theatres on similar promotions in conjunction with the film.



To achieve maximum exposure at major intersections and the heavily-populated sections of New York City, four decorated floats toured the metropolitan area recently highlighting the opening of Embassy's "7 Capital Sins," Sutton. This was but one method used to circumvent the lack of newspapers due to the strike.



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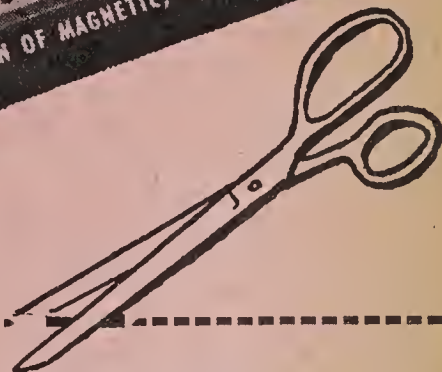
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## THE EXHIBITORS' EXPLOITATION EFFORTS

JOHN REIDT, Blumenfeld Theatres' Esquire, Sacramento, Calif., noticed that the Del Monte Packing Company was putting on a large drive in promoting Hawaiian Pineapple in all the stores. Knowing this was a natural with his starting the run of Columbia's "Diamond Head," he got in touch with their sales manager about a tie-in on all their displays. In return, he gave him a large lobby display of his products. He was more than pleased to go along on this so he arranged for 100 cards to be made up and put on their displays. Their men were given all the help possible in getting these cards up in the stores. Very few of the store managers asked for guest tickets. The promotion got him into stores that he could never have gotten into to advertise a movie. The local distributor of the book from the movie was contacted; and he really went along. He had his men pick out 50 choice spots in town to put in rack cards giving full credits to the theatre and the book. Kay Jewelers were lined up and furnished three large store window displays offering a free ticket to anyone purchasing a diamond ring. Twenty displays were arranged in record stores promoting the record album and giving the theatre full credits. All these stores are in good traffic locations. Each weekend a young lady from a dancing school gave a demonstration of the hula in the theatre lobby intermission breaks. Patrons went for this in a big way.

CITY MANAGER HARRY A. WIENER, for the engagement of 20th-Fox's "The Longest Day" at the St. James, a Walter Reade-Sterling Theatre in Ashbury Park, N.J., held special screenings for scouts, teachers, students, the military, factories and veterans organizations that paid off handsomely. The film is playing an extended reserved seat engagement at the North Jersey Shore House; and Wiener sent special letters to more than 450 Boy and Girl Scout troops in Monmouth, Ocean and Middlesex Counties, and reports that more than 2,000 Scouts have purchased tickets to date. For schools he used a three-pronged approach. He distributed 12,500 letters and study guides to the faculties of 250 New Jersey schools. In addition, he distributed 20,000 student tickets through the schools, holding special weekday matinees for the student groups, some of whom came to Asbury Park by bus from locations more than 50 miles away. On the third front, he went specifically to the history, English, French and German departments of the schools, to set up special matinees for students of these subjects. Going after industrial groups, he distributed 40,000 letters through the industrial Perth Amboy and Plainfield areas. Feeling the picture was of particular interest to Veterans groups, he also set up special showings for the various Legion and VFW posts, with good results. Wiener declared he felt these special campaigns helped materially to augment the general public acceptance of the picture.

LES MITCHELL, manager, Famous Players' Tivoli, Hamilton, Canada, tells of an idea that he has worked out for the past several months. It's an old idea, but the first revival in the area so far as he knows. He has a friend coming in at the evening intermissions to play the organ on the stage. One night, while standing at the rear of the theatre, he



These models seen at the New York press conference for United Artists' "Dr. No" assume poses of the lovelies in the ad for the first James Bond adventure film. They will tour the nation with Sean Connery, who plays the British Secret Service Agent in the picture.

## Lawyers Screen "Midnight"

United Artists is hosting a series of special screenings of "Five Miles To Midnight" for groups of attorneys in key cities across the country. Immediately following each of the showings, an organized discussion is held about the nature of the crime Sophia Loren commits in the film.

could see three or four people who appeared to be wanting to burst into song. So, he talked this over with the people at Radio Station CKOC and the result was that every Friday night before long the Tivoli was on the air from the stage with the "OC Sing-along." The radio station—"OC"—supplies him with a song leader and a staff announcer while the booth projects the words of old favorite songs on the screen. Audiences get a big bang out of the added feature and really enjoy themselves by getting right into the singing. One thing naturally leads to another so the local Cathedral Girls High School Choir was invited to appear on stage as part of the program which was presented as a special Christmas program. The song leader sang 'O, Holy Night' as a solo and his two small children sang 'Rudolph, The Red-Nosed Reindeer' with the Girls Choir in the background and singing two carols as a solo. The radio station extended his air time from 15 to 25 minutes and it was a wonderful show to have on the stage. There was a lot of comment about it from people who heard it on the radio. Mitchel says "I don't know how long this Singalong' will last; but the radio station and we are going to keep it moving just as long as the people like the idea. It results in approximately 15 spots per week gratis telling people to join in the fun at the theatre on Friday nights, with a suggestion that radio listeners should join the theatre crowd the following Friday. Jim MacCabe, our organist, plays the Wurlitzer organ which is supplied at no charge by the local dealer in return for a plug during the radio program. Don Derry is the CKOC announcer and Reg Bryant is the song leader. Our Friday nights have been building since we started this inexpensive innovation."

## Music Tie-up For "West"

The long sought after music publication rights to the Metro-Goldwyn-Mayer-Cinerama presentation of "How the West Was Won" have been acquired by Robbins Music, it was announced.

The acquisition, one of the biggest and most important in the music publishing field, will immediately launch a full scale campaign to secure recordings of the music from the production. Already MGM Records has released a deluxe LP album of the musical score as recorded by the MGM Symphony Orchestra conducted by Alfred Newman; in addition to a tune taken from the score and recorded by Pat Thomas on Verve. Both the recordings will play a prominent role in the over-all campaign being developed by Robbins.

Aside from promoting records, the music publishing house is planning an extensive list of printed music compositions inspired by the picture and suited for numerous instruments and vocal presentations. These arrangements will be complemented by a special multipage folio of musical highlights from the score.

Backing the entire campaign will be a series of local level tie-ins developed with music and record shops throughout the country. A long list of promotional accessories including easel cards, counter cards, and window display materials are currently being designed to be utilized for this all-out effort.

## ART POLICY

(Continued from page EX-482)

road-show engagements of motion pictures and the legitimate theatres. This lies in the use of more dignified newspaper, program advertising, etc., reserved seats, and the stressing of dignity and an appeal to the patron of above average intelligence.

Consider the reserved seats angle, for instance. With this policy the possibility of theatre parties, sales in advance, etc., opens up an entirely new vista for the regular motion picture theatre operator. With two or more performances weekly of any given attraction it should not be difficult to judge your sales for as far in advance as you place your hard tickets on sale.

Then, of course, the possibility of tapping a possible virgin field of intelligentsia in your town or neighborhood and attracting them to your theatre is motive enough to continue to keep the ball rolling.

Sales of tickets, however, should be limited to two weeks' in advance so as to avoid confusion over attractions, etc. This can be varied with seats for the bigger, better known attractions getting greater advance.

In the larger cities there are, of course, several former regular motion pictures theatres which have adapted for foreign art films policy advantageously; although few have tried the reserved seat angle, etc.

Other "niceties" in key with your going "highbrow" are lobby exhibits of the work of local artists; possibly an appearance of local musicians or vocal or dance groups, where facilities and unions permit.

Increased lobby concession sale profits may be anticipated, also, since you will be able to handle the more costly items, and possibly, program books.

A final word of caution, however, is in order. In catering to your so-called fastidious, better type of audience, do not overlook housekeeping and creature comforts. Give them the best you've got.

**EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of MOTION PICTURE EXHIBITOR.**



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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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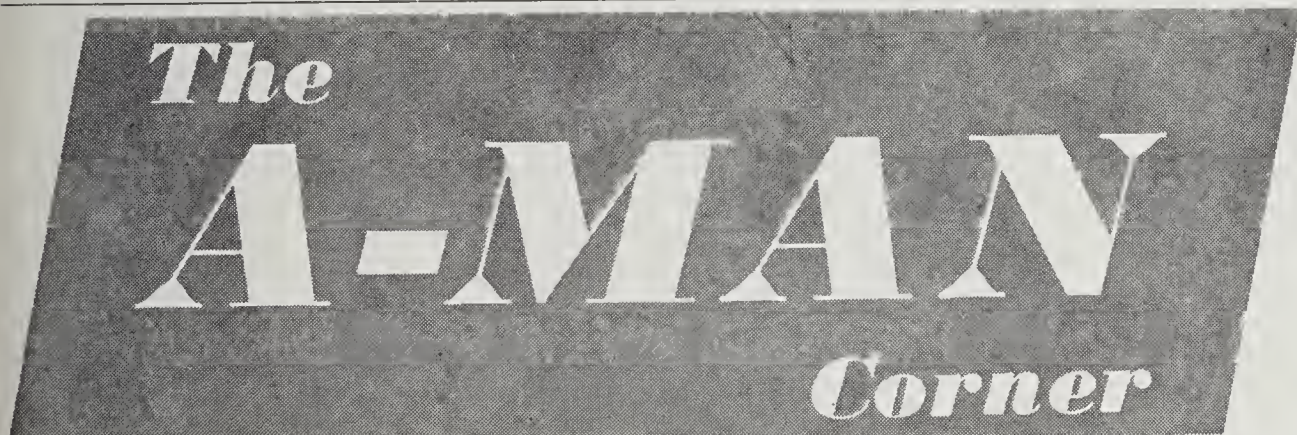
## USED EQUIPMENT

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## WINDOW CARDS

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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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TOP THEATRE MANAGER AVAILABLE. Fully experienced in publicity, promotions, advertising and maintenance. 19 years of experience and under 40 years age. Guaranteed results. Best references furnished on request. BOX C220, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

DESIRE POSITION as assistant manager in walled or drive-in theatre. Have five years experience, bondable, good character with references. Prefer job in state of Florida. Age 23. WALTER L. MOORE, 400 Ware St., LaGrange, Georgia. (220)

WANTED: Year-round drive-in manager experienced in exploitation and promotion. Eastern shore. Please give all particulars in letter. BOX A227, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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ASSISTANT MANAGER-PROJECTIONIST available. Age 21, 3 years experience projectionist, not licensed, non-union, 2 years assistant manager, exploitation, promotion, maintenance. Best references. Will relocate anywhere. BOX C36, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE MANAGER, reliable, honest, capable. 28 years experience. Prefer metropolitan Boston, Mass. or Providence, R. I. area. Available after March 15th. Excellent references. BOX D36, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

CITY MANAGER will re-locate. 17 years two situations. Experienced all phases, including stage, screen and concert. Interested in art cinema. Contacts wanted. Excellent references. BOX B220, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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**MOTION PICTURE**

# EXHIBITOR

**MARCH 20, 1963**

Volume 69

Number 12

IN THREE SECTIONS • THIS IS SECTION ONE



## **N. C. Exhibs Fight Daylight Time**

(See page 7)

## **Klein Optimistic On NG Prospects**

(See page 8)

In a series of important executive appointments, 20th-Fox elevated Seymour Poe (top) to executive vice-president of the corporation and elected Joseph M. Sugar vice-president in charge of domestic sales.

**WHEN BUSINESS GOES TO COURT**

see editorial—page 4





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Volume 69 • No. 12

MARCH 20, 1963

## WHEN BUSINESS GOES TO COURT

THE LAW SUIT recently concluded in Indianapolis which was won by distributor defendants was a marathon affair. In long hours of testimony, charge, and counter-charge, Syndicate Theatres tried to prove a conspiracy which prevented their situations from playing top product while boxoffice value was still potent. Defendant distributors and exhibitor interests tried to prove that they were merely acting so as to get the best possible return on their investments.

Trueman Rembusch, Syndicate chief, has long been a critic of distributor sales policies, particularly as they affect so-called road show attractions. In this multi-million dollar suit, the primary issue was whether Syndicate houses in several small towns were entitled to play pictures at the same time as they were shown in Indianapolis.

For some 78 days, the entire industry followed the case with great interest. The issues at stake transcended the question of dollars and cents, considerable though it was. When the jury finally announced its decision, distribution and exhibition's sigh of relief was almost audible.

On Feb. 27, we editorialized on a case in Minneapolis in which Federal Judge Gunnar H. Nordbye also ruled in favor of defendant distributors. He found that distributors were acting in their own best interests and that the fact that they all took similar action in awarding their pictures to various

houses did not necessarily denote conspiracy. We have often editorialized on the point that unwarranted moveups which destroy established patterns of clearance create far more problems than they solve. We have urged that when demands for such moveups are made, distributors resist them with all the weapons in their potent legal arsenals.

The Syndicate suit points up the necessity of such resistance. It has been said by distributor and exhibitor spokesmen that had the Indianapolis decision gone against the defendants, it could well have put the film industry out of business. Imagine the situation if the many small towns that surround any metropolitan area were to be allowed to play films day and date with the big-city first-runs. Distributors would be forced to furnish up to 5,000 prints on each feature, an impossible total. The costs of servicing customers would have risen to a point that would have made continued operation highly questionable.

It is plain that there is a great deal more than money involved when the motion picture industry goes to court. If this lesson has been learned as a result of the lengthy proceedings at Indianapolis, then these 78 days have been well spent.

Business realities can not be ignored if this industry is to survive and prosper. It is time that more of our disputes were settled over a conference table and less before a jury.

## SEARCH FOR THE MISSING LINK

A CHECK of the ownership of television and radio stations all over the country reveals that a great number of them are controlled by newspaper interests. This fact more than any other is responsible for the shabby treatment accorded the motion picture industry by so much of the press.

We have spoken out on this problem before. We have sent copies of these editorials along with covering letters to the Federal Communications Commission on more than one occasion. The response to our queries has been negligible at best.

The motion picture industry through the years has done more than any other medium to carry the message of America throughout the world. Yet, every chance it gets, the television industry slams the movies, making the industry the butt of bad jokes from the lips of tired, aging comedians who could never get a job in the movies. The treatment by newspapers, whose close ties to television through station ownership are well known, is not much better.

Recently, one alleged "comedian" (who shall be nameless since if we identified him some unfriendly paper would probably rehire him) referred to the "dying movie industry." May we add, "He'd probably like to live that long."

One would think that a businesslike newspaper would know better than to allow screwballs to slam customers paying a higher line rate than most other advertisers. We wonder if the television industry, particularly those stations under newspaper control, pay a similar rate. Looking through such newspapers, it is not unusual to find loads of free "ad" space devoted to old films on television, advertising them as first-run.

Most of these are ballyhooed as if they were never seen before, and the irony is that so few meant anything at theatre box offices. Now they are presented as the "Best from Hollywood," etc.

So this extensive free space is utilized to hurt the movie business and theatremen, who continue to furnish papers with free photos and copy of theatrical news that they would have to pay for otherwise. After all, the public expects such news when they buy newspapers.

It is still our opinion that the FCC should look into this unfair newspaper-television link. The commercial-ridden programming should be fodder for investigation. Don't hold your breath waiting for such action, however. Could it be the FCC is afraid to tackle the powerful monopoly? We wonder.

It has been suggested that the nation's theatres give away or sell at a nominal price a gadget that will enable a television viewer to shut off annoying commercials from his armchair and restore sound when the film he is watching resumes. This would focus attention at the three or more commercials that destroy the mood of a film on tv every 10 minutes, and would not make the advertiser anxious to spend his money for messages that missed their mark.

It might be a good idea. It would certainly emphasize the far greater entertainment to be enjoyed by watching a motion picture in the proper surroundings—and that means a motion picture theatre. The way some of these films are butchered to allow more time for commercials is a crime to any movie-lover.





Why  
**"HUD"**?



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A son, **Eli Jack**, was born to **Barbara and Irving Hattem**. He is an exhibitor who operates theatres in New York City. They have two other children, a son and a daughter.

A son, **Bruce**, was born to **Mrs. Stuart Lisell** at Peck Memorial Hospital, Brooklyn, N.Y. The father is on the comptroller's staff of Embassy Pictures. The couple has one other child, a daughter.

A daughter, **Cynthia Sue**, was born to **Mr. and Mrs. Anthony Moloski** in Hollywood. Mrs. Moloski is the daughter of Roy M. Brewer, executive of Allied Artists Pictures Corp.

A girl, **Maria Christiane**, was born to **Mrs. Antonio Vellani**, at Cedars of Lebanon Hospital, Los Angeles. Vellani is literary supervisor for George Stevens' "The Greatest Story Ever Told."

### Obituaries

**Donald E. Gregory**, 37, assistant to MPAA president **Eric Johnston**, died after a short illness. Burial was in Syracuse.

**Mrs. Celia Levin**, former theatre owner in the Chicago area, died. Sons **Jack** and **Allen**, and a daughter, **Mrs. Janette Benjamin**, survive.

**Frank Merritt**, owner, Acme Theatres in Birmingham, Ala., for the past 40 years, died at his home there after a lengthy illness.

**Valentine Meyers**, veteran member of the Projectionists' Union in Chicago, died. Burial services were held in Sterling, Ill.

**Rev. R. L. Waits**, father of **Lewis Waits**, Capital City Supply Company, Atlanta, Ga.,

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., March 18

## Giroux Heads AA Board; Wolf Added To Roster

HOLLYWOOD—Claude A. Giroux, New York business executive who has been a member of the Allied Artists Pictures Corporation board of directors since last May 4, was elected its chairman, S. Broidy, company president, announced following a meeting at the studio.

The directors also elected Emanuel L. Wolf, New York corporation executive, to membership on the board, increasing its roster to 10.

Election of Giroux to the chairmanship fills the post held for 18 years by W. Ray Johnston, one of the founders of the company, who relinquished it because of ill health. He continues as a director.

Giroux is president and chairman of the board of D. Kaltman & Co., Inc., major eastern drug distributor, and president of Prudential Investment Corporation, a privately held Canadian investment company. He also has been identified with legitimate theatre production both in New York and Canada.

Wolf, a former management consultant with the executive office of the Secretary of the Navy, is treasurer and a director of D. Kaltman & Co., Inc., and a director of Shieldtron, Inc., electronics component manufacturing company. Before joining Kaltman, he headed his own financial consulting firm.

died at his Gadsden, Ala., home following a long illness.

**Mrs. Anna Weber**, widow of the late **David Weber**, theatre circuit owner in Chicago, died. Surviving are a son and a daughter.



## BROADWAY GROSSES

### "Tamiko" Only N.Y. Newcomer

NEW YORK—Average business was reported by the Broadway first runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Papa's Delicate Condition" (Paramount). Paramount reported \$20,000 for the second session.

"A Girl Named Tamiko" (Paramount). Radio City Music Hall, with stage show, did \$93,000 on Thursday through Sunday, with the opening week sure to hit \$135,000.

"The Longest Day" (20th-Fox). Warner claimed \$20,000 for the 24th week.

"Son Of Flubber" (BV). DeMille announced \$12,000 for the sixth week.

"The Wonderful World Of The Brothers Grimm" (MGM-Cinerama). Loew's Cinerama had \$10,000 on the 32nd week.

"Mutiny On The Bounty" (MGM). Loew's State had \$21,000 for the 17th week.

"Diamond Head" (Columbia). Victoria had \$21,000 for the fourth week.

"Her Bikini Never Got Wet" (Hiakim). Forum reported \$10,000 for the seventh week.

"Lawrence Of Arabia" (Columbia). Criterion did \$43,000 on the 13th week.

"West Side Story" (UA). Rivoli had \$12,000 for the 74th week.

### N.C. Daylight Bill Dies

DURHAM, N.C.—It was learned at press time that North Carolina theatremen had been successful in their battle against a bill which would have established daylight savings time throughout the state.

There was little support for the measure in debate before the House of Representatives, and it met the same fate of similar measures introduced in the past. For details, see story on page 7.

### "Come Blow Your Horn"

Paramount is to be congratulated on the release of "Come Blow Your Horn." Here is a happy combination of top talent and comedy magic that should guarantee loads of business. If ever there was a film that looked like an insurance policy for audience enjoyment, this is it.

Frank Sinatra, Lee J. Cobb, Molly Picon, and a new and delightful young actor, Tony Bill, topline the cast and provide belly-laughs galore, aided and abetted by a delightful supporting cast.

This one is fun all the way, with the merry-making under the skilful directorial touch of Bud Yorkin. Have no doubts. This one could well be the money picture of the year, with exhibitors laughing all the way to the bank. Paramount has every right to "blow its own horn."

JAY EMANUEL



Henry H. "Hi" Martin, Universal Pictures vice-president and general sales manager, conducted recent sessions of the company's first national sales convention in many years at the Hotel Waldorf Astoria in New York City. Seen, left to right, are Herman Kass, executive in charge of national exploitation; Philip Gerard, eastern advertising and publicity director; David A. Lipton, vice-president in charge of advertising and publicity; Martin; F. J. A. McCarthy, assistant general sales manager; and James J. Jordan, circuit sales manager.



# N.C. Exhibs Battle Daylight Time

## State House Gives Bill Favorable Committee Vote, But Chance For Passage Is Regarded As Slim

RALEIGH, N. C.—Motion picture theatre interests appeared before the House Judiciary Committee of the North Carolina State Legislature to oppose a daylight savings time bill.

Under the proposed measure, similar to ones which have been defeated during past sessions of the Legislature, the clock would be set forward one hour for six months of the year, beginning the last Sunday of April. The bill would apply statewide.

Both drive-in and indoor theatre operators opposed the proposal.

W. G. Enloe, mayor of Raleigh and a theatre chain executive, led the opposition to the measure.

Asked by Rep. Claude M. Hamrick, Forsyth County, who introduced the measure, if he "wouldn't agree that what is good for the theatres may not be good for everybody" and if he wasn't "aware that many thousands of people are in favor of this," he said it was a question of economic hardship being inflicted on one group for the convenience of others.

Ulman Eaddy, Charlotte, another theatre executive, with drive-ins at Danville, Va., and Roanoke, Va., told the committee, "We were off 26 per cent in gross revenue during the period daylight saving time was in effect in Virginia last year."

The Virginia Legislature made a daylight savings time law mandatory on a state-wide basis a year ago.

"It is 9:30 before you can get a picture on the screen under daylight savings time," he said. "We run family drive-ins and children can not see a movie and get in bed before 12 o'clock."

Howard B. McNally, Fayetteville, who said he was representing independent houses in North Carolina, told the committee that the bill would work economic hardships on many people "compared with one hour more time for some people to play golf or fish."

W. H. Hendricks, Reidsville drive-in operator, said the committee was considering a question of "convenience or economic disaster." He said merchants in his town already have pitched in to help keep his theatre going because it is an important asset to other local businesses.

The committee the following day gave the bill a favorable report, its chairman, Rep. Steve Dolley, Gaston, voting with the majority to break an eight to eight tie. It was the first time since 1959 that a daylight savings bill has reached the floor of the House. In 1961, such a proposal was killed in committee.

Dolley, in breaking the tie in committee, said he reserved the right to change his position on the floor of the House, where the measure was expected to run into considerable opposition. Its changes of passage were regarded as slim.

## Fried Joins PR Firm

NEW YORK—Phillip P. Fried, recently an account executive with Barkas and Shalit, Inc., has joined the New York office of Blowitz, Thomas and Canton, Inc.

## Record Exhib Turnout For Boasberg Testimonial

NEW YORK—A record attendance is expected at the forthcoming National Exhibitors' Testimonial Luncheon for Charles Boasberg, newly appointed president of Paramount Film Distributing Corp., at New York's Americana Hotel today (March 20).

S. H. Fabian, president of Stanley Warner Corp. and luncheon chairman, announced that more than 400 reservations were made in advance.

Additional exhibitor members of the honorary committee include Myron Blank, Leo Brecher, M. H. Chakeres, Roy Cooper, William Dipson, Robert Deitch, Theodore Fleisher, Seymour Frank, Jack Fruchtman, S. J. Gregory, Julius Joelson, S. J. Kallet, R. M. Kennedy, George Kerasotes, Edward Lachman, Morty Lightstone, David E. Milgram, Blair Mooney, Samuel Seletsky, Gerald Shea, Sid Sinetar, Ray Smith, and William Summerville.

Representatives of the country's top exhibitor organizations serving as honorary chairmen include Jack Armstrong, president, National Allied; Harry Brandt, president, ITOA; William Forman, Southern California TOA; Robert K. Shapiro, president, MMPTA; and John Stembler, president, TOA.

## Fox Names Poe Exec V-P; Sugar Heads U.S. Sales

NEW YORK—At the conclusion of a special board of director's meeting last week, Darryl F. Zanuck, president of 20th-Fox, announced the election of Seymour Poe as executive vice-president of the corporation.

Zanuck also announced the resignation from the board of directors of William Wyler and Daniel O. Hastings.

Wyler has signed a contract to produce and direct Rodgers and Hammerstein's "The Sound Of Music" for 20th-Fox. Wyler tendered his resignation so that there could not be any possible conflict of interest.

Senator Hastings has been a member of the board of directors for 33 years. He is 89 years old and resigned to devote his activities to his private legal practice.

Donald A. Henderson, financial vice-president, replaces Wyler as a member of the board of directors. Poe replaces Senator Hastings as a member of the board of directors.

Joseph M. Sugar was elected vice-president in charge of domestic sales.

The board of directors unanimously approved both the future domestic and foreign production program as outlined recently by Zanuck.

## Lancaster Tops Critics' Poll

NEW YORK—Burt Lancaster has been named best actor for his portrayal of convict Robert Stroud in "Bird Man of Alcatraz" by the Film Critics' Circle of the N.Y. Foreign Language Press. The organization represents 37 newspapers printed in 17 different languages in the metropolitan area.

## SW Promotes Harling To Presidential Assistant

NEW YORK—S. H. Fabian, president of Stanley Warner Corporation, announced the appointment of Philip Harling, for the past 20 years an executive of Fabian Theatres Corporation, as executive assistant to the president.

Harling assumed his new duties and will first spend some time in the field getting acquainted with the various enterprises of the corporation.

Harling gained a country-wide reputation for his activity in exhibitor causes. He has been the national spokesman against pay tv, as chairman of the joint committee against pay television, and was instrumental in effecting a change in the laws permitting both hardtop and drive-in theatres to receive the benefits of the Small Business Administration.

He has been a leader in organized exhibitor activities in New York City, not only as vice-president of the Metropolitan Motion Picture Theatre Association and as vice-president of Theatre Owners of America, but also has been in the forefront of the industry battles against censorship, minimum wages, and taxes.

A lawyer by profession, while with Fabian Theatres, he was concerned with real estate matters, labor negotiations, financing, and governmental problems. Harling has been an active member of Cinema Lodge B'nai B'rith, Variety Club, and many other civic, cultural, and charitable organizations.

## General D-I Income Up

BOSTON — General Drive-In Corporation informed shareholders in its annual report that earnings in fiscal 1962, ended Oct. 31, amounted to \$770,520 on sales of \$12,799,231; this compares with \$726,863 on sales of \$10,422,871 in 1961. Earnings for the period equaled 84 cents per share compared with 79 cents the year previous, Richard A. Smith, president, announced in his letter to shareholders.

Smith said that company progress in 1962 was "marked by continuing expansion, producing gains in net worth, total assets, gross sales, net profits, and cash income."

## Spierman Joins AIP

MEXICO CITY — Richard Spierman has been appointed American International Pictures' special representative in Mexico, it was announced by Samuel L. Seidelman, vice-president in charge of foreign distribution for the company.

Spierman has had extensive motion picture experience both in the Far East and Latin America. His most recent association was with Warner Bros.

## Leeds Exits Para. Post

NEW YORK—Martin Leeds announced his resignation as executive vice-president of Talent Associates-Paramount Ltd.

The fact that all activities of Talent Associates will be concentrated in New York led to his resignation. Leeds had been asked to transfer to New York, but declined to do so.



# Klein Forecasts NG Profit Rise, Paced By Pay-TV, Diversification

LOS ANGELES—Continuing gains from theatre operations brought on by new efficiencies and stepped-up vending activity should produce a "substantial increase" in fiscal 1963 profits of National General Corp. over the \$2.9 million or \$1.03 a share earned in 1962, Eugene V. Klein, president, told a meeting of the Los Angeles Society of Financial Analysts.

The anticipated earnings increase this year should reflect only to a minor degree a broad diversification program launched in the past 12 months by the Los Angeles-based diversified industrial company and 220-theatre operator. This program, under which National General is carrying out plans for a revolutionary national theatre pay tv network and nearly \$50 million in high-rise real estate developments, should start contributing significantly to sales and earnings after the current year, ending next September, Klein said.

Commenting on NGC's latest diversification program, the National Teletheatre Network, the chief executive said that a full daily programming schedule of top Broadway shows, special Hollywood programs, sporting and special interest events is now being assembled for closed circuit televising to theatres beginning early next year. A key to the unique pay television network is General Electric Co.'s new "Talaria" projector, an instrument which for the first time allows showing high fidelity color television broadcasts on a full-sized theatre screen.

National General, as exclusive U. S. distributor of the Talaria to the entertainment industry, has placed a multi-million dollar equipment and service order with GE for the instruments. They will be placed in an initial minimum of 100 theatres in NGC's circuit, as well as in theatres in other key cities on a franchise basis.

Entertainment industry response to NGC's new network has been overwhelming, Klein reported.

## Universal Earnings Up

NEW YORK—Universal Pictures Company, Inc., reports for the fiscal year ended Dec. 29, 1962, consolidated net earnings from operations of \$4,422,614, after a provision of \$3,120,000 for federal taxes on income. After dividends on preferred stock such consolidated net earnings amounted to \$4.96 per share on 874,408 shares of common stock outstanding, excluding shares in the treasury of the company.

For the year ended Dec. 30, 1961, the company reported consolidated net earnings from operations of \$3,091,476, after a provision of \$2,310,000 for federal taxes on income. After dividends on preferred stock such consolidated net earnings amounted to \$3.32 per share on 887,790 shares of common stock outstanding.

## T-L Announces Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 15 cents per share quarterly dividend to be paid on March 29 to stockholders of record as of March 15.

## A.C.E. To Produce First Feature For AA Release

NEW YORK—Sidney M. Markley, president of A.C.E. Films, Inc., announced that he had concluded arrangements with Steve Broidy, acting on behalf of Allied Artists, whereby A.C.E. will produce "Streets Of Montmartre." Allied will distribute the picture in the western hemisphere and Japan.

Based on two books, "Man Of Montmartre" by Stephen and Ethel Longstreet, and "The Valadon Drama" by John Storm, "Streets Of Montmartre" combines the fascinating stories of the tempestuous artist Maurice Utrillo and his equally famous mother, Suzanne Valadon.

This is the first direct production project to be announced by A.C.E.

## Blake Joins Embassy

LOS ANGELES—Foster M. Blake has been appointed western district manager of Embassy Pictures, it was announced by Carl Peppercorn, vice-president and general sales manager.

Blake will headquarter in Los Angeles, reporting directly to Wayne Ball, western division manager of Embassy. He will cover the Los Angeles, Denver, and Salt Lake City areas for the company.

Blake most recently was western division manager of Colorama Features, Hollywood. Entering the motion picture industry in 1938, with Universal Pictures, he held a variety of executive sales positions there until 1958. Subsequently, he was general sales manager of Favorite Films of California, prior to joining Colorama.

## Miss., La. Units To Meet

NATCHEZ, MISS.—Stanley Taylor, president, Mississippi Theatre Owners Association, announced that the 22nd annual convention of the group will be held on June 23-25 at the Broadwater Beach Hotel, Biloxi, Miss. It will be a joint meeting with the Louisiana Theatre Owners Association, of which L. C. Montgomery, New Orleans, is president.



Eric Johnston, left, president, Motion Picture Export Association of America, and Eitel Monaco, president, ANICA, the national film organization of Italy, are seen at the recent signing of the Italian-American film agreement in the Italian National Film Office, Rome.

## Texas COMPO Wins Cut In Fire Insurance Rates

DALLAS—It was announced by Kyle Rorex, executive director of Texas COMPO, that exhibitors in the Lone Star State have been granted an adjustment in theatre fire insurance rates which will mean savings estimated to amount to around 100 thousand dollars annually.

The reduction, which becomes effective April 1, affects the occupancy table charge commonly known as the booth rate which lists this facet of fire insurance according to the preventative measures maintained in the projection booth of the theatre.

Originally, the Insurance Commission set up regulations and assessed occupancy rates on theatre buildings and their contents according to the hazards of highly flammable nitrate cellulose film, extinct since the advent of acetate film several years ago.

For the past few years, Texas COMPO has campaigned to get distribution outlets around the state to junk old nitrate prints, a condition the Commission insisted upon before they would consider granting relief. The revised ruling has been granted on the premise that a theatre will not use nitrate film prints in the future.

The exhibitors' case was presented before the Commissioners in Austin last year by John Reed, general counsel for Texas COMPO. He was assisted by Jimmy Skinner, chief engineer of Interstate Theatres, and Rorex.

A letter to exhibitors from Texas COMPO explains the new ruling and encloses a copy of the revised General Basis Schedule which shows a 50 per cent reduction where projection booths are rated fireproof, standard or sub-standard, with a 60 per cent lower levy on those in the non-standard category.

"Theatre owners have been advised to bring this new ruling to the attention of their insurance agents immediately," Rorex said. "The savings can be put into effect April 1 for many theatres, while some owners with extended contracts will want to examine the feasibility of cancellation and re-writing of policies to enjoy the reduction now," he continued.

He cautioned theatre owners to re-examine their fire insurance coverage. "Our study showed many independently owned theatres have insurance coverage based on much lower replacement costs when movie houses were new 20 or 30 years ago," he stated. "Perhaps the savings realized by this new ruling will allow some exhibitors to buy coverage more commensurate with today's high replacement cost for the building and contents of movie theatres."

Rorex concluded by stating that the Texas COMPO survey showed around 700 in-door theatres in existence now in Texas, representing around 425,000 seats. Based on present day costs where complete fire destruction is concerned, this amounts to a replacement investment close to 100 million dollars. This is exclusive of the amounts applying to nearly 400 drive-in theatres that insure projection booths and adjoining concession snack bars and also will reap the benefits of the reduced occupancy table charge.

## NT's Patterson Retires

LOS ANGELES—G. S. G. (Pat) Patterson, formerly secretary-treasurer of Fox Evergreen Theatres, Seattle, announced his retirement from National Theatres following 37 years of association with the circuit.



## N.Y. City Seeks Right To Pass Own Wage Law

ALBANY—As the Legislature moved into the final week of the 1963 session, pleas for an increase in the minimum wage became louder. The Court of Appeals' four to three ruling which upheld a unanimous decision by Appellate Division, First Department, that the minimum wage ordinance enacted by New York City last fall was "invalid," prompted Mayor Robert F. Wagner to have introduced, via the Senate rules committee, a bill authorizing the city to enact a minimum wage law.

A measure, sponsored by Senator Thomas J. Mackell, Queens Democrat, and Assemblyman Luigi R. Marano, Kings Republican, had been filed, earlier in the session, to empower cities having "one million population or more" to adopt a wage statute with scale and working conditions "higher" than those of the state-wide law.

Another bill, by Assemblyman Edward F. Crawford, Oswego Republican, sought to void any minimum wage law already set or to be adopted by a municipality, which set a rate in excess of the state's. The latter is currently \$1.15 hourly, to be hiked 10 cents on Oct. 15, 1964.

There has also been agitation by a citizens' committee for a \$1.50 minimum wage, at the Capitol and elsewhere.

Governor Nelson Rockefeller said that the \$1.50 hourly goal would be reached, but did not fix a date. National Association for Advancement of Colored People, labor unions, and other groups support the \$1.50 hourly minimum. The Empire State Chamber of Commerce is one of those expressing open opposition to it.

The city-sponsored bill would put the Legislature on record as "finding and declaring" large cities have "special problems existing with respect to the adequacy paid to various groups, categories, and types of persons employed therein."

## Stock Market Notes

WASHINGTON—The Securities and Exchange Commission reported the following stock transactions:

**TRANS-LUX CORPORATION:** Harry Brandt bought 16,810 shares of common, bringing his holdings in his own name to 114,550. His wife owns 22,765. Brandt bought 1,100 shares in the name of corporations for a total in those accounts of 7,268. He bought 100 shares and sold 2,000 shares placed in his foundations to wind up with 40,227. Jerome Kohlberg, Jr., who owns no Trans-Lux stock in his own name, sold 300 shares in Bear Stearns & Co., retaining 600.

**WALT DISNEY:** Joseph W. Fowler bought 500 shares of common, bringing his total to 603.

**WARNER BROTHERS:** Charles W. Allen, Jr., who owns none in his own name, sold 20,000 in Allen & Co. account, retaining 100,000.

**AB-PT:** Leonard H. Goldenson sold 5,000 and bought two shares of common, retaining 60,727.

**COLUMBIA PICTURES:** Alfred Hart sold 1,159 shares of common, bringing his holdings down to 5,417 shares.

**DECCA:** MCA added another 9,700 shares of Decca capital stock with its total now 1,332,515.

# Producer-Director Anthony Mann Plans AA Film With A.C.E. Assist



Producer Samuel Bronston, left, is seen signing Vittorio DeSica, in Madrid, to direct his forthcoming production, "Paris-1900."

## Wasser Leaves NG Post; Joins Tel-A-Sign Firm

CHICAGO—Norman Wasser, formerly manager of national accounts for the Pepsi Cola Company, has been appointed to the newly created post of assistant to president of Tel-A-Sign, Inc., it was announced by A. A. "Bill" Steiger, president.

Wasser will closely assist the president in a variety of administrative responsibilities, primarily in expansion of its national sales. Steiger added that Wasser's sales activities would supplement those of the company's national sales chief, Paul Godell, vice-president, marketing.

Wasser's immediate former business connections included that of director of marketing for National General Corp., Los Angeles, and for some 13 years he was with the Pepsi-Cola Company.

Widely known throughout the soft drink and marketing fields, he is a University of Illinois graduate where he was Big Ten shot put champion. Wasser, a World War II Navy veteran, is active in numerous fraternal, community, and business organizations.

Tel-A-Sign, a publicly held firm (AMEX), is among the nation's leading "Big Three" in the design, development, and mass production of indoor-outdoor illuminated plastic point-of-purchase ad signs.

## Anglo Embassy Formed

NEW YORK—Embassy Pictures Corporation has formed a new British company, Anglo Embassy Productions, Ltd., based in London, it was announced by Joseph E. Levine, president of Embassy.

Levine will serve as chairman of the board for the new firm. Kenneth Hargreaves has been named to the board. Hargreaves also serves as United Kingdom representative of Embassy Pictures.

The latest in a continuing series of expansion activities on an international scope by Embassy, Anglo Embassy Productions has been formed to negotiate production contracts and to coordinate distribution activities in England.

Continuing its international expansion program, Embassy Pictures has concluded distribution negotiations with Ster Film Import of Pretoria, South Africa.

NEW YORK—Producer-director Anthony Mann in a multi-faceted international motion picture production development, which figures to result in one of the most significant film highlights of 1963, has:

(1) Completed arrangements to bring to the screen the inspiring and dramatic story of the most crucial act of espionage and undercover warfare in World War II, "The Unknown Battle."

(2) Formed a new production company, Benton Film Productions, in association with veteran British film producer S. Benjamin Fisz to make "The Unknown Battle" as the first film on a multi-picture slate.

(3) Signed a releasing deal with Steve Broidy of Allied Artists calling for Allied Artists' distribution of "The Unknown Battle" in the western hemisphere and Japan.

(4) Negotiated arrangements with A.C.E. Films, the production arm of the nation-wide theatre owners organization, the American Congress of Exhibitors, to participate in the project.

(5) Formulated a foreign distribution format calling for the British-based J. Arthur Rank Organization to release the film in stipulated global areas.

(6) Is negotiating with various individual foreign distribution companies for release in specific countries outside the Allied Artists and Rank orbits.

(7) Completed negotiations with government officials of the U. S., Great Britain, and Norway for cooperation on the big scale film project.

"The Unknown Battle" tells the compelling, actual story of an atomic bomb which might have been completed by Nazi Germany before America's, and of the gripping action by the Allied war command to successfully head off its completion. It will be made by Mann in 70mm Ultra-Panavision and Technicolor.

Currently directing the big scale "The Fall of the Roman Empire" in Madrid, Mann, who last year directed the boxoffice hit, "El Cid," will start filming "The Unknown Battle" in Norway this December as the action includes many spectacular scenes of battle and pursuit in that countries rugged, snow gripped mountain regions.

## Technicolor Honors Vets

BEVERLY HILLS, CALIF.—Seven men who have been employees of Technicolor Corporation for more than 40 years were honored at a dinner given by Pat Frawley, Jr., chief executive officer; Mel Jacobs, president; and other top executives.

The company, founded in Boston in 1915, presently has plants in Hollywood, Burbank, London, Rome, and Paris. Dr. Herbert T. Kalmus, company founder, was honored at the dinner with Walter Feloney (supervisor-negative assembly dept.) and Wallace Gillis (negative administrator-negative assembly dept.), both with the company since 1921; Rudolph Cave (shift boss-control dept.), Walter Callahan (foreman-solutions dept.), and Robert Riley, vice-president-sales (since 1922); and Stanley Gillis (negative assembly supervisor-negative assembly dept.) and John Kienninger (chemical engineer-research) since 1923.



# The NEW YORK Scene

By Mel Konecoff

EVERY TIME we broach the subject of a raise, we're told—money isn't everything. Last week, it turned out that in the town of Winsted, Conn., money wasn't anything. When we first received some releases from Columbia press agents declaring that for one day money would be valueless in honor of the premiere of the company's "The Man From The Diners' Club," we laughed and laughed. We're not laughing any more 'cause we were there and saw legal tender being turned away in one of the stores.

To start at the beginning, representatives of press, radio, and television from New York traveled up to Winsted via several buses, rendezvousing with Danny Kaye, who came up by limousine, and with press people from other areas in New England (hello again Jim Lee of Worcester) to observe the festivities of the day and to see the picture at night at the Strand.

Danny Kaye was given a huge Diners' Club card at City Hall after appropriate greetings, and then the police escorted procession took off in miserable rain for an elementary school, where Kaye greeted the small fry in the lunchroom; for the high school, where he had a ball with the Glee Club and the teachers; for a tour of merchants' stores, who had pledged "no cash—all credit" for the day.

He cut beef at the butchers; shaved Roger Caras in the barber shop; washed a lady's hair in the beauty parlor; sewed a shoe sole in the cobbler's shop, etc., etc., all for the benefit of newsreel and still cameramen. He held a press conference at the makeshift press headquarters, which was the local firehouse. Extra phones and lines had been installed as well as typewriters, liquid refreshment, etc.

At the conference, Kaye was both amusing and refreshingly candid, stating that he may make some other appearance on behalf of the film. Asked whether he's got a piece of the film, he declared that he's got a percentage of the losses. As regards the film, he stated that it has no message but is amusing, and certainly people won't kill themselves if they miss it. Asked which of the entertainment media he preferred if he had to make a choice, he answered—the theatre. He has no picture scheduled for the immediate future, but he does have a weekly television series coming up.

Following a reception and dinner, the action shifted to the Strand with a pre-premiere parade washed out by the inclement weather. Kaye appeared on stage to receive two awards as did producer William Bloom and a man from the Diners' Club, which had a big hand in setting the event up. They were given keys to the city with Kaye getting an additional award from the local VFW Post for his activities entertaining servicemen.

One of the nicest touches of the event was that the town's 2700 youngsters received 50 cent junior credit cards courtesy of Kaye, Columbia, and the Diners' Club, which entitled them to buy anything they wanted in the participating stores. They were dismissed early from school that day so they would have ample time to do so. All afternoon, we tripped over the kids with the hot, wet cards clenched tightly as they made their selections in the shops.

For a week prior, over one hundred retail shops of all sizes and shapes have been displaying window cards and streamers informing their customers they had better do their shopping without money on that day. Banners also bedecked the streets, the newspaper came out with a special edition, etc., etc. If a vote were taken that day as to who was the town's favorite, Kaye would probably have won instead of the late Louis T. Stone, who was acclaimed as the man who did more to make Winsted a well-known place than any other individual. The town council made the no-cash edict official, by the way, when they voted an ordinance outlawing the use of cash for 24 hours.

Bob Ferguson, Columbia executive in charge of advertising and publicity, and his staff are to be congratulated on the stunt and the excitement engendered, which should pay off come picture playoff time.

**THE FORTHCOMING** second annual Warner goodwill tour plugging the company's two summer releases, "PT 109" and "Spencer's Mountain," will be heralded by a short plugging the latter film entitled "Vacationlands USA," which will be released in advance of the film without charge to theatres. It will run about 10 to 12 minutes, and there will be at least two hundred prints in color available for theatrical and tv use, giving some of the background of the making of the feature.

"PT 109" will premiere in Boston on July 3, and it cost over six million dollars. Incidentally, President Kennedy saw it in rough form and liked it very much, with Jack Warner getting personal thanks across the luncheon table at the White House.

**TEAM EFFORT:** Everett Freeman and Peter Tewksbury will be functioning as a team when they set out to make "Sunday in New York" for Seven Arts and MGM next April 21, though each holds a separate contract with Seven Arts to make two films per year for the next five years. Exteriors of the film, once a comedy hit on the stage, will be shot in New York, and interiors will be filmed on the coast. It will star Cliff Robertson and Jane Fonda, and the play is being expanded by creator Norman Krasna so that the story will be a bit broader and more encompassing.

This will be Tewksbury's first feature, having concentrated on television heretofore, turning out such series as "Father Knows Best," "My Three Sons," and "It's A Man's World." Freeman wrote and produced "Bachelor Father" on tv but made films prior, one being "Jim Thorpe, All American." There is a nine week shooting schedule for the film, following a week of rehearsal, and it could work out so that the film may be ready for Thanksgiving or Christmas release.

At one time, thought was given to shooting the entire film in New York, but then someone came up with the idea that the film-makers could exercise better control in Hollywood. At this point, Seven Arts advertising and publicity vice-president Ed Feldman stated that this move is part of an overall company effort to shoot as many pictures as possible in Hollywood. And, said he, the company is glad to be back.

## Fla. Exhibs Plan Meet After Legislature Opens

JACKSONVILLE—Henry B. Glover, Largo, president, Motion Picture Exhibitors of Florida, has announced that a special spring business gathering of MPEOF's officers and board of directors has been scheduled for April 7 at the Airport Motel in Tampa, to be followed by an evening cocktail party.

In addition, Glover stated, an invitation has been extended to all Florida exhibitors—as well as to other persons concerned with industry matters—to attend a MPEOF general membership meeting at the same location the following morning, Monday, April 8.

Jack Fitzwater, Tampa, Bay Lan Theatres executive who is in charge of arrangements for the two gatherings, said that reservations may be made directly with the Tampa Airport Motel.

In explaining the reasons for the gathering, Glover pointed out:

"This timely meeting will follow by one week the opening of the Florida Legislature on April 2, at which time Gov. Farris Bryant is to present his message. We will have a week to analyze his recommendations and to test the temper of the Legislature with respect to taxation and regulation which might adversely affect our industry before we meet to consider the problems anticipated during this legislative session.

"The importance of this meeting cannot be over-emphasized. We very much need the presence and support of every exhibitor when we convene in Tampa.

"Also, the mid-winter meeting of TOA will take place on March 17-19, and we will have a complete report to bring to Florida exhibitors from the national level."

LaMar Sarra, Jacksonville, vice-president and general counsel of Florida State Theatres, who is MPEOF's legislative chairman, is expected to take a leading part in the discussions at Tampa.

## UCPA Reelects Goldenson

ST. LOUIS—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., was re-elected chairman of the board of United Cerebral Palsy Associations at the organization's 13th annual conference here.

## U's "Thrill" To Bow At N.Y.'s Radio City

NEW YORK—Universal's "The Thrill Of It All," rollicking romantic comedy in Eastman Color starring Doris Day, James Garner, and Arlene Frances, has been booked to have its world premiere at Radio City Music Hall this summer, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager of Universal, and Russell V. Downing, president of the Music Hall.

"The Thrill Of It All" has been set for August release by Universal. It will be the fourth of Universal's comedy successes to play the Music Hall, starting with "Operation Petticoat" at Christmas in 1959 and including "Lover Come Back" and "That Touch of Mink," the latter holding the title as the all-time top grosser in the more than 30 year history of the Music Hall.





***The birds is here!***



"It could be the  
most terrifying  
motion picture  
I have ever made!"

*Alfred Hitchcock*



*That is one of the  
reasons we **MUST**  
insist on the rigid  
enforcement of the  
following policy:*

**NO ONE CAN  
SEE "THE BIRDS"  
UNTIL IT'S OVER!**

*You can see it  
from the beginning at:  
12:50 3:00 5:10 7:25 9:40*

*(You should, of course,  
substitute your own  
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ROD TAYLOR · JESSICA TANDY · SUZANNE PLESHETTE

and Introducing **'TIPPI' HEDREN** *A Fascinating New Personality*

Screenplay by EVAN HUNTER • Directed by ALFRED HITCHCOCK • A Universal Release

*Based on Daphne Du Maurier's Classic Suspense Story!*





## Fox West Coast Shifts Calif. Managerial Posts

BEVERLY HILLS, CALIF. — William H. Thedford, Pacific Coast division manager for NT&T Amusement Corporation, announced a series of managerial changes and promotions for Fox West Coast Theatres in Southern and Northern California.

William Hertz, former manager, Fox, Anaheim, checks in as manager, Fox, Pomona, succeeding Bill Rose, who moves into the Granada, Ontario. Donald Nice goes from Ontario to the Fremont, San Luis Obispo, replacing Vaughn Taylor, who heads for Anaheim.

Charles Bastow, Golden State, Riverside, swaps managerial posts with Robert Stagg, Fox, Redlands.

Bill Upham, formerly in the home office booking department, has been assigned as manager, Alvarado Drive-In, La Mesa (San Diego), and will also function as drive-in coordinator for the circuit.

Other changes include transfer of Robert Apple from manager of the soon-to-be razed Fox, San Francisco, to the Paramount, Oakland, with Jack Lucy moving to the Grand Lake, Oakland. From Oakland, Charles Meinhardt goes to the California, Berkeley, replacing Kenneth King, temporary manager of the California, who has been assigned as student manager and assistant to Apple.

## U-I Toppers To Far East

LOS ANGELES—Universal Pictures president Milton R. Rackmil and vice-president and foreign general manager Americo Aboaf left from here for an extensive trip throughout the Far East and Middle East which will include Universal's sales conference in Tokyo and the world premiere of "The Ugly American" in Bangkok, an international event which will be attended by the King and Queen of Thailand as well as Marlon Brando, the film's star.

Assistant foreign manager Ben M. Cohn left for Tokyo to supervise the sales conference preparations.

The trip, which will include stopovers in Hong Kong, Formosa, Singapore, Bangkok, Beirut, and Athens, will enable Rackmil and Aboaf to complete their tour of Universal overseas branches begun in December when they conducted a series of meetings in Hamburg, Rome, and Paris for the European division and then met with the company's assembled Latin American staffers in Acapulco.



Marie-France Pisier, star, Embassy's "Love At Twenty," gazes at her photograph at the Murray Hill, New York City, where the picture had its American premiere, and where she recently made a personal appearance.

## LONDON Observations

By Mel Konecoff

IT WAS a master stroke flying the American critics and columnists over for the world premiere of "I Could Go On Singing." Not only is London the setting for the story, but the Londoner is an awful sucker for a real trouser—especially one who has had troubles—and the warmth of the reception for Judy Garland just had to be experienced to be appreciated. It was one of the most moving of openings, and the audience contributed as much as the film.

Thousands lined the sidewalks around the Plaza, and it was a mad scramble with photographers and fans not only to get Judy into the celebrity packed theatre but to her seat. The main titles were applauded—a few then indulged in a spot of mickey taking by applauding even minor technicians. Her songs were the cue for more applause, and at the end, the applause was thunderous as she took her bow from her seat in the circle.

American columnists with whom I talked at the press reception on their arrival expressed surprise at the enthusiasm for movies here, and suggested that Judy would never draw so many newspapermen and photographers and tv and radio interviewers in New York. I pointed out that we like her here as she has always treated us well, and added that they should see the treatment that can be doled out to those who come here with the idea that it is our privilege to meet them!

Judy was obviously absolutely thrilled with the reception for both the film and herself, and positively glowed at the ensuing midnight supper dance when she received the most heartfelt of congratulations. Her visit really made a stir on press, tv, and radio fronts. The fact her plane was diverted through fog to Manchester was front paged—and involved the American press in an overnight coach trip which ended at the Savoy at 7 a.m.

The title song is continuously being plugged, and Judy's appearance in tv's top rating "Sunday Night at the Palladium" drew the largest audience in a long while, providing a wonderful plug to the film. The Daily Mail serialized the story for a week. UA has backed this with extensive newspaper advertising and rushed the picture out so that all North London and many provincial theatres playing the "Rank release" have it concurrently with the Plaza. In all, about 100 prints are in circulation to gain the maximum return from the promotional effort.

DURING THE FIRST 13 weeks of the current quota year, the ABC and Rank circuits have both booked no less than eight British first features. At both producers groups' March meetings, there were recommendations that 70mm should come within the full scope of the quota act, though no one seems sure how a formula can be reached. It is far more complicated than generally realized. Road shows are hard to estimate and considering the enormous cost of 70mm prints it would not necessarily be in a producer's interest for a print to be retained when the take might not justify the wear and tear and it could be earning real money in another theatre. The suggestion is that the exhibitor should make up with 35mm quota. Again, this might not be in a producer's interest. His picture could be held up for a very long time for its run with all subsequent bookings put back and the recouping of investment consequently delayed. The classic example of this is "Porgy and Bess," which by the time it finally followed "South Pacific" at the Dominion was thought to be a reissue.

COLUMBIA held a reception for Robert Rossen to meet British industry personalities, and a number of new wave actors were invited. The talking point was that in place of their usual tieless shirt uniform, all were well groomed in neat suits. Some wits thought the formal invitation had had its effect; others that a new interpretation had been given to "rsvp." It is a move in the right direction. Fans don't want to idolise scruffy individuals. The industry to survive needs glamor. . . . George Grafton Green excels himself with the latest in Rank's "Look at Life" one reel color weeklies, "The City Was Built For Shooting." It deals with the work of the studio art director and goes behind the scenes of Bronston's "55 Days at Peking," Disney's "Thomasina," Carl Foreman's "The Victors," and "Irving Allen's "The Long Ships." We see the magnificent sets which are being built for these pictures and the shooting of a spectacular sequence for "Peking." This is an intriguing and invaluable boost—a unique piece of preselling to captive audiences. . . . The Russian Circlorama Cinema with a 360 degrees circular screen is being temporarily erected on a Piccadilly site. Eleven British projectors are involved and audiences of 500 will stand to see the 20 minute "Russian Roundabout." Twenty shows a day are planned. . . . "The Long Ships" unit has flown to Yugoslavia, and UA's "Year of the Dragon," in which Bill Holden stars, to Malaya. . . . "Taras Bulba" will open at the Haymarket Odeon as a road show next month. . . . It is good to hear that Sam Bronston laid out \$50,000 and brought the entire cast of "Fall of the Roman Empire" together for an extensive stills session under Bert Stern and Paul Lazaurus. Far too many stills these days are useless and the quality of the dupes of dupes which sometimes reach this country are often not worth the postage.

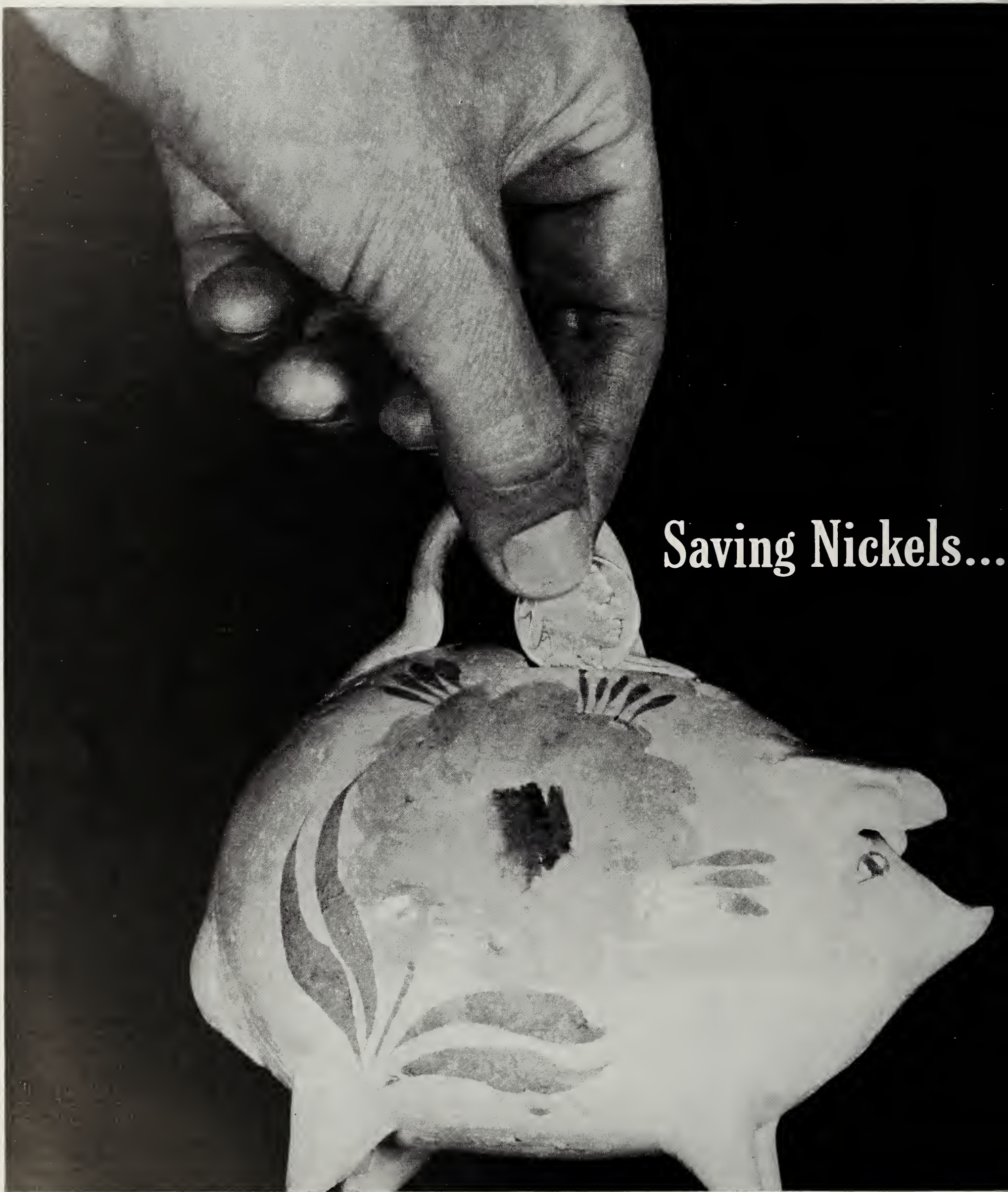
## Commonwealth, Embassy Pact

NEW YORK—Contracts were signed by Jack H. Odell, vice-president and treasurer of Commonwealth Theatres of Puerto Rico, Inc., and Leonard Lightstone, executive vice-president of Embassy Pictures Corp., for the distribution in the Caribbean island of Joseph E. Levine's "Boccaccio '70" and "Divorce—Italian Style."

## New Distrib. Bows

NEW YORK—Formation of a new distributing company, Kanawha Films, Ltd., was announced by Paul Peralta-Ramos, president of the Millicent A. Rogers Foundation. Partnered in the venture with Ramos, who has an extensive background in business management and investments, is Archer King, theatrical producer and personal manager.

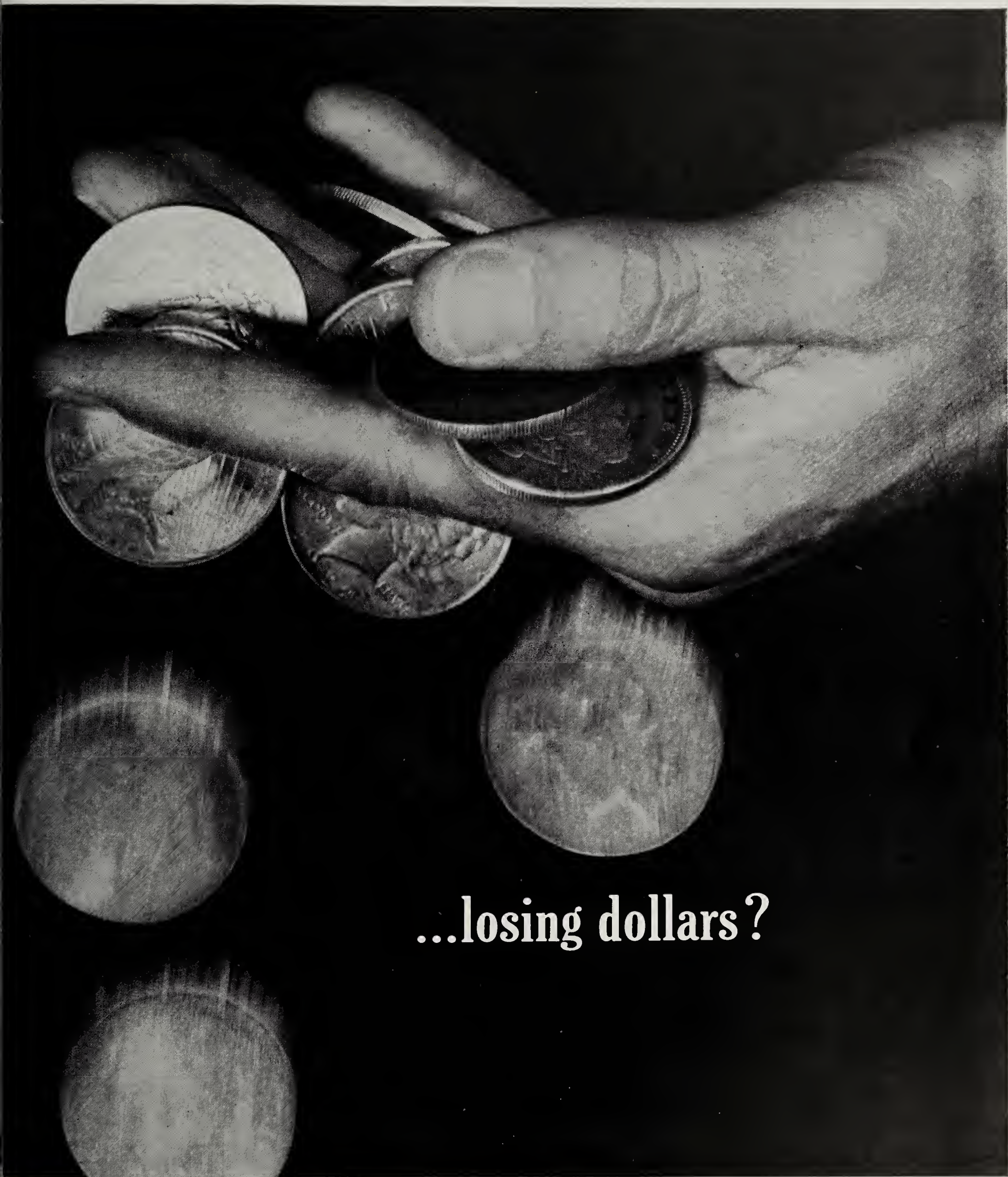




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# CANADIAN Highlights

By Jay Alexander

HOW TO CHOOSE a motion picture censor? He's much like the film critic: he's damned if he passes a picture and damned if he doesn't, and his qualifications are a moot point in either case. The question was raised in a *Star Weekly* article and in the Ontario and Saskatchewan Legislatures recently. In British Columbia, the exhibitors' association praised provincial censor R. W. Macdonald, Kildare Dobbs in his article, "How Canada's Film Censors Work," asked: "Why do Canadians, free citizens of a free nation, tolerate so insulting a breach of their right to see and hear what they choose? The censor doesn't take money from the public for his services. He takes it from the wicked movie distributor. It's as if the police were to charge the burglar for their services."

In the Ontario Legislature, two members of the opposition to the Government complained that the censor board was too lax about films. The matter arose during discussion of the estimates for the censor board. The question was put forth as to the names and length of service of each censor. Bryan Cathcart, Minister of Travel and Publicity, was then asked what the censors' qualifications were. Cathcart confessed he knew little about the censors, although they had been employed for many years before they became a part of his department. Cathcart, himself a general store merchant, under whose department the censor board now comes, said he would check. Then the Ontario premier, John Robarts, entered the argument: "What you would base your opinion on as to his ability would be the entire background of the individual."

In the Saskatchewan Legislature, the amount of work done by the film censors was questioned by a member. The member suggested it would be better if the public were allowed to make up its own mind about pictures. Labor Minister C. C. Williams, one of the country's most active proponents of film censorship, answered that the cost was not high and that all provinces had them. Saskatchewan Premier Woodrow Lloyd said it might be a good idea to have members see the work done by the censor.

The Canadian Motion Picture Distributors Association has long worked for the day when censorship fees would cover only the cost of censorship rather than providing the provinces with a profit. They argue they are operating under an unfair hazard with the different boards each setting up its own rules. But the censors have begun in the last few years to work somewhat in concert, with the Ontario board under O. J. Silverthorne offering the most enlightened approach to censorship in the country. He has set up a classification system which many other boards across the country are gradually adopting. Silverthorne has the reputation of being reasonable with the motion picture distributors.

**MANY CANADIANS** will miss the April 8 telecast of the annual Academy Awards from Hollywood because of the Canadian elections. The Canadian Broadcasting Corp. won't be carrying the awards because of the election coverage. Toronto people will pick up the Academy telecast from Buffalo stations, Vancouver people from Bellingham, and a few Montrealers will be able to tune into Vermont stations. Although the CBC has asked for permission to telecast 30 minutes of highlights during the next evening, there is no lack of promotion by exhibitors in this country under the spur of C. S. Chaplin, head of the publicity committee of the Motion Picture Industry Council of Canada. He has asked exhibitors to ask for radio and tv discussion panels in their areas, which is more necessary than ever without the tv show. The *Toronto Daily Star*, which has been running an Oscar Sweepstakes for years in cooperation with the committee, is going at it stronger than ever. The contest, which affects 65 theatres in the Toronto area, is supported by a 300-line ad daily, an increase of 50 lines. It is estimated that 9,000,000 copies of *The Star* bearing the ads will be circulated during the contest. Prizes will be a white Chevrolet Impala from General Motors, a \$1500 down payment on a home, and a mink stole.



Morrie "Dynamo" Steinman, left, St. Paul, Minn., exploitation ace, has been engaged by MGM Perpetual Product Plan execs to work on the launching of *World Heritage* pictures in New York City. He will work under the direction of MGM's eastern ad man Si Seadler, center, and Fred J. Schwartz, right, head of MGM's reissue operations.

## Fox Foreign Briefings Detail Production Plans

PARIS—A series of press conferences have been concluded in Britain and the Continent detailing 20th-Fox's forthcoming production program of 24 major films announced recently by president Darryl F. Zanuck.

The multiple news briefings were conducted in response to queries from various media regarding the resumption of production activities at Fox.

Press meetings have taken place in Britain, France, Italy, Germany, Holland, Belgium, Sweden, and Switzerland. In each case, the 20th-Fox managing director told the assembled journalists of the production plans and spelled out to them their obvious meaning, i.e. the company's optimistic view of its own and the industry's future.

In Britain, Percy Livingstone, the managing director, was joined by Elmo Williams, 20th-Fox production head in Europe, who provided details of films which will be made in Europe. The majority of the 20th-Fox productions will be centered at the Hollywood studio. This is in line with Zanuck's statement that few economic advantages are to be had today from making a film in Europe, provided the subject matter does not demand Continental locales.

The French press lunch was presided over by Jean Mourier, managing director for France, with David Raphel, 20th-Fox European division head, also at hand to brief the journalists.

The importance accorded the production announcement was underscored in various countries, particularly Italy, by the fact that the press meeting was covered also by radio, television, and Movietone News.

Reaction to the 20th-Fox production list has been enthusiastic and, in European exhibitor circles, one of relief. The press luncheons also served as a forum for a discussion of forthcoming 20th-Fox releases including the recently completed "Cleopatra."

### "Ugly American" In Asian Bow

NEW YORK—Attended personally by the King and Queen of Thailand, Universal's Marlon Brando starrer, "The Ugly American," will have its world premiere this month in Bangkok, the first major American motion picture ever to have a world premiere in Southeast Asia.

Arrangements have just been completed for the premiere to be held March 25 at the Chalmers Thai Theatre in Bangkok, with the proceeds going to King Phumipol Adulyadej's favorite charity, the Anandamahidol Foundation, which was created to send Thai students abroad to further their studies.

Brando and producer-director George Englund will fly to Bangkok to attend the premiere, the trip taking them virtually half way around the world. While there they also will be granted a Royal audience with the King and Queen.

### Loew's Joins Fight Telecast

NEW YORK—The heavyweight championship fight will be telecast on the large theatre screens of six Loew's Theatres, Wednesday night, April 10, at 10:30 p.m.

The telecast will feature heavyweight champion Sonny Liston's 15-round title defense against challenger Floyd Patterson, direct from Miami Beach. There will be no home tv for this event.



## ALBANY

The Variety Club's "Champagne Ball" at Neil Hellman's Thruway Motel closed the local celebration of "Variety Week," which opened with a "Champagne Party" in the Schine-Ten Eyck Hotel clubrooms, hosted by the Barkerettes. The committee, under direction of Mrs. Dario Tozzi, decorated the rooms with pictures and posters of current and former releases of the major film companies. . . . Tent Nine's Humanitarian Award luncheon has been postponed indefinitely. . . . Tent Nine's Chief Barker Michael Artist, advertising-promotion manager, Stanley Warner's television station WAST, returned to work after recovering from an operation performed in St. Peter's Hospital. . . . Bill Hutchinson, Philadelphia branch manager for National Theatre Supply Company; and Jerry George, Buffalo manager, were local visitors. . . . Continuing a series of mergers and change of locations, Century Circuit, Inc., consolidated eight subsidiary realty companies, and recorded shifts in location to Floral Park, Nassau County, for 26 other affiliates.

## ATLANTA

Helene Spears, secretary to John Stembler, head, Georgia Theatres and president, Theatre Owners of America, has succeeded Sue Tankersly. . . . A. T. Vinson, who had been city manager in Opelika, Ala., for Martin Theatres Circuit, has been promoted to group manager in Florence, Ala. His successor at Opelika is B. H. Griggers, who comes from the Auburn-Opelika Drive-In. . . . Howard Gainey has come from his native city, Hartsville, S. C., to manage the Rogers, Shelby, N. C. He had been with the Hartsville Theatre for the past eight years. . . . Owners of the Ritz, Thomaston, Ga., have taken over the Silvertown, Thomaston, Ga. . . . William Richardson, branch manager, American International Pictures here, is back at his desk after a spell of illness. . . . James V. Frew, Embassy Pictures southern district manager, was off for a business trip to Miami.

## BOSTON

The general manager of Sack Theatres in Boston, Sam Richmond, has left the post to become associated with Harry Segal in the Second National Pictures Co., which is distributing MGM rereleases, Crown International, United Producers Pictures, and additional exploitation films. Richmond, who was with the Sack theatre operation for the past 10 years as general manager, is a veteran of over 30 years in the Boston territory. Arriving here from Winnipeg, Canada, he started with Harry Asher and Jack Meyers, handling exploitation pictures. Later, he opened and operated 19 theatres as general manager for the Proven Pictures chain. He distributed foreign pictures in New England for Lux Films, and set a record in 1951 on "Bitter Rice," with over \$100,000 in film rentals. In returning to distribution, Richmond has taken an interest with Segal in the Second National Pictures Co. . . . Work on the first new theatre to be built in Boston in 35 years is now underway on the site of an empty store opposite the construction going on for the new Prudential Center building of 52-stories. The new theatre, to be called "Paris Cinema," will be operated by James Vlamos, Steve Prentoulis, and Alfred Quintero. It will be a 600-seater, with plans to open in late August or early September. Two unusual features are forecast by the three exhibitors, who presently

operate the Fine Arts, a Paris style kiosk in front of the theatre, and seats set apart half a foot more than standard, adjusting to weight and height of the viewer. A coffee lounge with racks of foreign newspapers is planned for the steel and concrete structure to be built stadium style. The owners claim it will be the first new theatre actually to be constructed in Boston in 35 years, as the others built in the last decade were all actually recreations of existing theatres and face liftings. Policy will be first run adult films. No children's programs are planned. Foreign films will be featured, although American product of special interest will also be shown.

## BUFFALO

Joe Garvey, manager, Granada, Schine deluxe suburbia operation in north Buffalo, announces that his house will present "Lawrence of Arabia" for its premiere in western New York, some time in April. The Granada now is enjoying a financially successful presentation of "To Kill a Mockingbird," which received a load of Academy Award nominations. . . . Says the Ad-Vents, weekly publication of the Greater Buffalo Advertising Club, in a recent edition: "Mickey Ellis, Jr., deserves the highest praise possible for his conduct of the Variety Club Telethon, which resulted in pledges in excess of \$129,000. Mickey worked hard on this affair and one of his principal assistants was none other than Ad Clubber Jimmy Hayes. The success of the Telethon becomes more remarkable with the knowledge that Variety has about 200 members in its total roster. Our congratulations to both Mickey and Jim." . . . Nathan Dickman, chief barker of Tent 7, Variety Club of Buffalo says the Variety is on the way up and that Tommy Fenno of the club's membership committee, has several new applications being processed, as the result of recent efforts by the club. "Men in all phases of the entertainment world should be proud to become a part of our Tent," said Dickman at a recent meeting of Tent 7 barkers. Don't hesitate to ask your friends to join us. You will find that many are just waiting to be approached." . . . "Who's Got The Action?—Statler's, Of Course," shouted a double truck headline the other day with due credit for the picture and theatre in a large box in the heading. The double truck was used in the Sunday edition of the Courier-Express and gave the Center attraction a good boost for its second week, much to the satisfaction of manager Ben Dargush. . . . A class in cookery, sponsored by the Courier-Express, the Retail Merchants Association, and the Niagara Mohawk Power Corporation, is being held in the Century, March 5-8, bringing manager Charlie Funk's house much good will. A page ad in color announced the event in the Courier-Express. . . . Giannina Pappalardo, new president, Women's League of the Variety Club, presided at her first meeting of the new year. . . . Said the Ad-Vents, weekly publication of the Buffalo Greater Advertising Club: "If at first glance in the Courier-Express you thought you saw a picture of Bob Boasberg, a second look would have told you that it was his twin brother Charles, who has been promoted to the presidency of the Paramount Film Distribution Corp. Many of you Ad Clubbers have met Charlie and know him to be just as nice a person as his brother Bob." Bob is a prominent Buffalo attorney and a director of the Ad Club. The same publication also praised past chief barker Mike Ellis, Jr., and James J. Hayes for the

way they conducted the recent Telethon to raise funds for Tent 7's charities.

## CHICAGO

Bonnie Clare Enterprises, Lansing, Ill., has been organized by W. H. Radick for film productions. . . . Wilmette's Village Film Society, Wilmette, Ill., will present four films during March, April, and May. Subscription tickets for the series are being sold at \$3.50 by the Society's Paul Burkhardt. . . . Wilding, Inc., Studios will be taken over by the E. F. MacDonald Company of Dayton, Ohio, distributors of plaid trading stamps. Trade reports that Wilding did 11 million dollars worth of business last year. Wilding Studios started Charles Chaplin, Wallace Berry, and other early film stars on their careers. . . . Chicago American published their annual winter issue of the theatre industry, which featured films to be shown in Chicago during the next few months. The edition carried ads by the various film exchanges, giving their current film releases and the films due for spring release in this territory. . . . Edward Wygert, vice-president of Pepsi-Cola, will marry Mrs. Alyce O'Conner next month. . . . The New World Weekly, official newspaper for the Chicago and Joliet diocese, is enlarging the film, radio, and tv section, with Allan Kipp and Agnes Podolinsky as writers. . . . Sean Connery, who portrays secret agent James Bond in Ian Fleming's "Dr. No," will be in town about March 11 and will travel in a Rolls Royce well stocked with models. Wally Heim will act as co-pilot. . . . Rank organization has been reappointed as Bell and Howell's sole distributor for their motion picture products in England and Ireland. . . . Mrs. Mary Berenson, mother of Joseph and Max Berenson, who are in the theatre advertising business, died at the age of 89.

## CINCINNATI

E. B. Radcliffe, Enquirer movie critic, appearing on a TV program several months ago, forecast the probable line-up of films and artists for the Academy Award nominations.

**More  
light  
+  
slower burn=  
lower costs**



**PROJECTOR  
CARBONS**



He is to be congratulated for his astuteness, for with the exception of one or two, his predictions were correct in all departments. . . . Since the Academy Award nominations have been announced, local patrons have been having the opportunity to judge for themselves. Currently playing are "Days of Wine and Roses," Palace; "Mutiny on the Bounty," Valley; and "Billy Budd," Esquire. Coming in soon are "Lawrence of Arabia" and "To Kill a Mockingbird." . . . Since Wally Allen, Chakeres circuit's publicist and drive-in booker, has resigned to enter distribution, the office staff at Springfield, O., has been reshuffled. Dick Dickerson becomes head booker, Lee Frisz is to do features, and Joyce Sampson, shorts. . . . Away this week to attend company meetings in New York were managers Bennet Goldstein, 20th-Fox, and Al Kolkmeier, U-I. . . . At the drive-in managers' meeting of the Chakeres Circuit last week in Springfield, O., Michael Chakeres, general manager, said that he anticipates a very fine season. All 13 of the circuit's drive-ins have the opportunity to have a good year, he said, as a strong promotional campaign has been worked out to back up the films booked. Each manager received a manual on drive-ins which included information on how to cope with nearly every situation that might arise in the operation of a theatre. Orville Wells, the new sound, projection, and equipment engineer, was introduced at the meeting. Wells, who has had years of experience in this field, succeeds the late Ted Rose.

## COLUMBUS, O.

Closed-circuit telecast of the Cassius Clay-Doug Jones heavyweight bout will be held March 13 at Veterans Memorial auditorium. . . . Irven Scheibeck, Columbus Dispatch editorial staff, subbed for Samuel T. Wilson, theatre editor during latter's New York visit. . . . William E. "Bill" Ellis, well-known local radio, television and stage personality, was named amusements editor of the suburban Upper Arlington News. . . . Robert W. Greer, member of the Operator's local, was reelected secretary-treasurer of the Columbus-Franklin County AFL-CIO Council.

## DALLAS

Jack Elliott, the song writer turned film producer, was in the city for a few days seeking investors for his upcoming film. Elliott has a property written by Jack Palance which he hopes to make in Hollywood. The Palance film is based on auto racing's Grand Prix and Le Mans classics. If put into production, Palance would direct and star in the picture. . . . Dallas is scheduled to be one of four Texas cities where "Cleopatra" will open on June 26. Under terms of an agreement between Interstate Theatres and 20th-Fox "Cleopatra" will be shown on a reserved seat basis, according to Raymond Willie, local manager of the Interstate Circuit. Willie pointed out that the attraction was the costliest film buy in the chain's 56 year history. The film will also open on the same date in San Antonio, Houston, and Fort Worth. . . . Bill Lewis, Columbia field representative, was in El Paso, Tex., on behalf of the showing there of "Diamond Head."

## DENVER

There has been a news blackout for the past couple of months as your correspondent has been in the hospital and recovering from an operation. However, now that T. Bidwell McCormick is on the mend, we hope to have



A mounted three-sheet on United Artists' "Five Miles To Midnight" cut as a jigsaw puzzle proved a unique attention-getter as it was repeatedly assembled on Washington, D.C., street corners as bally for the film at RKO Keith's.

regular dispatches from the Mile High City again. . . . Big news is how well first runs are doing in spite of the heavy snowfall and disagreeable weather. "Son of Flubber" has been killing 'em at the Denver, with "Wine and Roses" also doing swell at the Centre and many others doing proportionately well. . . . John Dobson, genial manager, United Artists branch here, made newspaper headlines with a 50 mile hike stunt which spoofed the Administration's physical fitness program—he started walking downhill from the little mountain of Nederland 50 miles distant, fully attired in evening clothes and accompanied by a chauffeured Rolls Royce—"class" is apparently what he felt the program needed. Whether he finished was not recorded. . . . Lot of activity on Film Row as the drive-ins are getting ready to open for the season. . . . "How the West Was Won" is opening at the Cinerama Cooper. Norman Nielsen, manager, is hosting some two hundred persons from western Colorado who were extras or had bit parts in this film, partly filmed in our state. Some 600 other guests from Chambers of Commerce organizations, tv and radio stations, as well as newspaper people will also be present at the special preview. . . . Ralph Batschlet, manager, Mayan; Bob Stweeten, Denver; and Bill Prass, United Artists exploiteer, are all ill in the hospital. . . . Fox Intermountain Theatres are reported to have secured the General Electric big screen tv process for one of its houses here.

## DES MOINES

Vern S. Brown is 79 years old but decided to come out of fishing and retirement to reopen the Rialto, Missouri Valley. Brown, who has had nearly 50 years of experience in the theatre industry, took over the Rialto following the death of Nate Sandler recently. Brown had retired to Boise, Idaho. He started in the film business in Omaha back in 1916. . . . Ray Truesdell, Varsity, Ames, Ia., has been hospitalized with neck injuries suffered in an auto accident. . . . Rod Bidlack has returned to Central States and will manage the Iowa City Drive-In this season. Bidlack left the theatre business several years ago.

## DETROIT

Harold Morrison, manager for Warner Bros., surprised his wife on their 25th wedding anniversary by presenting her with an imposing sterling silver loving cup. It was engraved "Mary E. Morrison, in recognition of 25 years of devotion and understanding 1938-1963." Morrie has another anniversary coming up the second week in March—30 years spent in

the motion picture industry. . . . Two Michigan d-i's have changed their names. The former Meredith Gladwin has become the Meredith Drive-In, Meredith, Mich. The change was induced by a belated realization the location is 16 miles north of Gladwin. Owner and operator making the decision was Karl Ludwick. Since Sandusky, Mich., is the only town of any size near it, and the airer already has a Sandusky address and telephone, owner-operator Elwyn Baerwolf has switched the Starlight Watertown to Starlight Drive-in, Sandusky, Mich. . . . Back in Detroit, Clark Theatre Service has signed up five out-state accounts, all indoor houses, which it will represent in all film matters. They are the Town, Grand Rapids, owner Steve Anikowski; Hills, Rochester, (new) owner John D. Taylor; Elite, Laingsburg, (new) owner Carl P. Easlick; Yale, owner Ernest Tesluck; and Michigan, Saginaw, (new) owner F. J. Schmidt.

## HOUSTON

In connection with the general executive board of the International Association of Theatrical Stage Employes and Moving Picture Machine Operators of the U. S. and Canada meeting here March 18 to 23, the 50th anniversary of Houston Local 279 will be celebrated and the following 50 year members will be honored: Lucien M. Andler, Howard W. Carter, Charles A. S. Smith, Fred V. Cannata, Louis A. Hamilton, Joseph W. Kramer, Clarence Nelson, Llewellyn W. Merchant, and Eddie C. Rosberry, all of this city. . . . Houston is scheduled to be one of four Texas cities which will participate in the Texas premiere showing of "Cleopatra" on June 26. This will be one of 70 cities to open the film on that date.

## JACKSONVILLE

Eddie Stern, film buyer for Wometco Enterprises, Inc., Miami, came in for a tour around Film Row. . . . WOMPI members were readying a St. Patrick's Day card and birthday party on March 16 for residents of the All Saints Home for the Aged. Among the guests of honor at the Irish affair will be Dominick Mullaney, a former local baseball great who managed and played first base for Jacksonville's first minor league championship team. . . . The spaghetti supper held in the Studio Theatre was prepared by WOMPI's "cooking president," Anne Dillon, and attended by many invited guests. . . . A new WOMPI fund-raising project consists of the sale of miscellaneous greeting cards and decorative wrapping papers. . . . Mrs. Iva Lowe, WOMPI manager of the San Marco Art, staged a successful sneak preview of "Divorce, Italian Style" near the close of her run of "David and Lisa." Marty Shearn, manager, Center, followed suit with a sneak of "Come Blow Your Horn" during his run of "A Girl Named Tamiko." . . . Harry Chambers, a lively member of French Harvey's staff at the Florida State Theatres warehouse, was honored with a coffee service by his fellow workers on the occasion of his 68th birthday. . . . Foreign film fans attending the San Marco Art are enjoying the resumption of popcorn sales there after missing their favorite ingredient for several months. . . . It is reported that WOMPI members of New Orleans are planning to board a chartered Greyhound bus leaving here next Sept. 11 with a contingent of local WOMPI members aboard, and that the two WOMPI groups will share the bus from New Orleans into Dallas for the WOMPI convention. . . . It is also reported that the hosting



Dallas WOMPIs are planning an Alaska-size convention, including a visit to a working ranch and a downtown WOMPI parade. . . . Special WOMPI birthday greetings in March have been extended to members Betty Loop, Philomena "Phil" Eckert, Betty Healy, and Shirley Gordon. . . . North Florida's dominant drive-in for many years, Loew's Twin Normandy Outdoorer, bowed out of local motion picture exhibition the night of Sunday, March 3, to make way for the construction of a new shopping center. The final program consisted of "Parrish" and "Claudelle Inglish." . . . Mrs. M. B. Loder is the new owner of the Central, Willacoochee, Ga., which had been closed for many months. . . . During February, WOMPI members gave 216 hours of service to ill and shut-in persons, needy families, patients, and unfortunate children, reported Ida Belle Levey, service chairman.

## MEMPHIS

"Mutiny on the Bounty" has been booked to open a reserved seat, road-show engagement at the Strand on May 8. "It Happened at the World's Fair" is coming to the Strand on April 11. . . . This city's new Youth Guidance Commission latest project is to view films when requested by distributor or exhibitor. If the film is found to be suitable for family viewing, it will be recommended and theatres may so advertise. Nothing will be said about films unfit for family viewing. . . . Reports Connie Richards, entertainment editor of The Commercial Appeal: "Cinerama has empty seats all over the country. Not because the public didn't accept the new type of Cinerama with a story line, but because the theatres can't get another one. Here, Loew's Palace, Cinerama house, is able to fill in with regular pictures while biding its time. This isn't exactly a boon to them or any other downtown house. . . . There aren't enough good pictures available as it is, and with the Palace back in the market, it's kind of like a hungry family with another mouth to feed. . . . Skee Yovan, manager, Loew's Palace, hopes to get "How the West Was Won" in March. It was good news locally that the film would open at the McVickers, Chicago, on Feb. 27. . . . Miss Gail Sammons, student at White Station High School, is Miss Variety of 1963. She was chosen from more than 100 contestants, and helped the local tent celebrate Variety Week. . . . In Arkansas, T. A. Ray, Yellville, has closed the Yell; also Melbourne, Melbourne, has closed; and A. J. Protas, Mansfield, has closed the Dixie for approximately sixty days. . . . Miss Miteel Nassar has closed the Shelby, Shelby, Miss.

## NEW HAVEN

Sperie P. Perakos, general manager of Perakos Theatre Associates, hosted a press-military luncheon at the Broad St. Armory March 6 in conjunction with Elm premiere of 20th-Fox's "The Longest Day." Twenty veterans of the famed 101st and 82nd Airborne Divisions attended the luncheon. Film's opening night itself was restricted to military personnel; tickets were sold through unit commanders and at the boxoffice upon presentation of identification cards. A military band played outside the theatre and a color guard paraded on stage just prior to opening curtain. . . . Allen M. Widem, Hartford Times amusements editor, flew back from Las Vegas world premiere of UA's "Love Is A Ball." . . . Second measure directly affecting the Connecticut film industry has been introduced into the current State legislative session. The



Sean Connery, star of the United Artists' film version of Ian Fleming's "Dr. No," recently received a warm welcome from two models who are accompanying him on his tour of the U.S. to promote the film.

proposal—House Bill 4312, introduced by Rep. Boyd—would authorize motion picture theatre operations on Sunday between 12 midnight of preceding Saturday and 1 a.m. and between the hours of 1 p.m. and 12 midnight during months of May, June, July, August, September, and, October. The move is seen as an aid to drive-in theatres, which, of necessity, open much later in warmer months. Rep. Quirk's House Bill 4455, which would authorize establishment of a state motion picture censorship board, is yet to be slated for public hearing. A hearing is anticipated also for House Bill 4312. . . . M. J. Daly has installed new exterior display frames at the first-run Spanish film outlet, 1800-seat Daly here. . . . Long-anticipated Connecticut premiere of MGM's "Mutiny on the Bounty" has been confirmed for April 5 at the downtown, deluxe Stanley Warner Strand, Hartford. The 70 mm. attraction will play here on a reserved-seat policy (\$2.25 top price). . . .

## NEW ORLEANS

Jimmy Nicholson, manager, Paramount Gulf Theatres' Loop, Mobile, Ala., treated the youngsters to an Eskimo Yo-Yo Contest at a recent Saturday matinee. The chief attraction was Harry Broussard, manager, Saenger, Mobile, who volunteered his services as yo-yo expert. . . . Drive-ins ticketed for early reopenings are Edith Ann Long's Parkway, Winfield, La.; C. A. Ray's Bayou, Bayou La Batre, Ala.; Gulf State's Sunset, Shreveport, La., and the 51 at Jackson, Miss. . . . Joel Blustone opened his Royal Art in the French Quarter. H. J. Ballam, Hodges Theatre Supply Service, worked on installations which included booth equipment and sound and a Technicote Screen. . . . Earl Perry, general manager, Pittman Theatres and Tommy Jensen, his assistant, were both laid low for a week battling the flu bug. . . . Sympathy is extended to Mr. and Mrs. William Holliday and family on the death of her father, J. M. Wilkerson, Atlanta, Ga. Holliday is on the local sales staff of UA. . . . The local WOMPI held a successful card social with proceeds earmarked for a chartered bus journey to the Dallas convention this September. . . . Nathan Watkins took over the operations of the Ritz, Livingston, Ala., and the Sumter, York, Ala., by lease from Vernon Cooper. R. E. Hook, operator of a string of theatres in Alabama, will do the buying and booking.

## PHILADELPHIA

Connie Francis, star, MGM's "Follow The Boys," along with a string trio and Dick Clark, of American Bandstand, who was master of ceremonies, made one night per-

sonal appearances at six local theatres in connection with the area premiere of the film. The theatres were Midway, Merben, Erlen, City Line, 69th Street, and Stanley, Camden, N. J. . . . Milgram Theatres, Inc., Fox Building, is now doing the buying and booking for the Victoria, Shamokin, Pa.; Victoria, Mt. Carmel; and Victoria, Mahanoy City. . . . Mrs. Arthur Goldsmith, president, Philadelphia Motion Picture Preview Group, presented to Sam Spiegel the first annual award of merit for motion picture excellence of the group for "Lawrence Of Arabia" in ceremonies at Gimbel Brothers department store.

## ST. LOUIS

Charles Krips took over as the new branch manager at 20th-Fox. He is a former salesman from the Washington office. John Wilhelm, who was to have become the branch manager here resigned the position before arriving in St. Louis. . . . Guggenheim Productions of St. Louis, motion picture producers, has been chosen by USIA to make a documentary on President Kennedy's forthcoming visit to Central America. . . . Frisina Amusement Co., Springfield, Ill., has announced it will open 11 of its drive-ins on a full time basis March 29. Those opening are Effingham, Ill.; Hannibal, Mo.; Jacksonville, Ill.; Keokuk, Ia.; Lawrenceville, Ill.; Litchfield, Ill.; Mexico, Mo.; Mount Carmel, Ill.; Olney, Ill.; Robinson, Ill.; and Shelbyville, Ill. The drive-in at Taylorville, Ill., will open April 5. . . . Indoor theatres to be closed by Frisina March 28 include the Uptown, Mount Carmel, Ill.; Avalon, Lawrenceville, Ill.; Roxy, Shelbyville Ill.; Lincoln, Robinson, Ill.; and Capitol, Litchfield, Ill. . . . WOMPIs are getting busy on their latest projects. For Easter the organization is going to distribute Easter eggs to the Sunshine Mission and collect toys and dolls for the children of City Hospital. WOMPIs are also collecting old clothes for Chronic Hospital. Anyone having their old Christmas cards are asked to mail them to Mrs. Henry Shackley, with a note saying they are from the WOMPIs. The organization is also asking for donations to further their activities and good works. All those making donations will be eligible for prizes of \$500, \$150, and \$50 to be awarded April 17. Donations may be made through any WOMPI. . . . Herman Tanner, Vandalia, reports he is planning on opening the Tanner drive-ins in Vandalia and Pana in April for weekend runs. . . . Motion picture composer Andre Previn was in with a trio to play with the St. Louis Symphony. . . . "Lawrence of Arabia" will open in St. Louis March 29 at the Ambassador. There will be a special invitational showing March 18 with a reception following. Another special showing will be held March 23 at 10 a.m. for area high school representatives and school page editors.

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## SAN ANTONIO

San Antonio will be one of the first cities in the nation to show "Cleopatra," opening an engagement on June 26 at the Broadway. Other Texas showings will be in Dallas, Houston, and Fort Worth. Tickets for the San Antonio premiere showing will be placed on sale as soon as admission prices are scaled—probably within two weeks. Several box offices will be opened at convenient locations in various sections of the city to accommodate anticipated crowds. Two shows daily will be scheduled, with matinees at 2 p.m. and evening performances at 8 p.m. On Sunday, performances will start at 7:30 p.m. George Watson, city manager for Interstate Theatres, said telephone inquiries about the film's opening date started last fall. Local theatres have been swamped with inquiries since the New York

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premiere was announced. The Broadway, like the other Texas premiere theatres, will be renovated for the special engagement. . . . Jewel Truex, formerly of San Antonio, and now sales manager for Azteca Films in Hollywood, was at the local Azteca Films branch office on a business trip. . . . The editors and staffs of the town's high school and college newspapers have been invited to a special advance screening of the Elvis Presley movie, "It Happened at the World's Fair," which has been booked to open at the Texas at Easter time. . . . Cesar Santos Galindo and Alfonso Rosas Priego, producers of Mexican pictures, and Luis Anciola, general manager of Cimex, exporters of Mexican motion pictures, were recently here on a business trip visiting the local exchanges. . . . Bill T. Bohling, manager, Capri, El Paso, Tex., operated by the Trans-Texas Theatres, has returned to the showing of 35 mm motion pictures with the closing of Cinerama showing of "The Wonderful World of the Brothers Grimm." Only one day was lost in converting the house. "How the West Was Won," another Cinerama release, has been booked for a midsummer engagement.

## SEATTLE

Variety Club inauguration of officers will be held March 14 in the Windsor Ballroom of the New Washington Hotel. A St. Patrick's theme will prevail. . . . The Jr. Circuit is taking over the Yakima Theatres—Yakima, Capital, and Tower Drive-In—from First National Theatres. Michael Mercy, Foreman Theatres in Los Angeles, will act as city manager, and buying and booking will be handled through Mid-State. . . . Bob Parnell, Favorite Films branch manager, was on a business trip to Portland where he met general manager Jules Gerelick, up from Los Angeles. . . . "By-Ways in Britain" opened

a six-day run at the Palomar as the latest attraction in the World Cavalcade series. . . . "The Longest Day," the special 20th-Fox release, will open in April at the Fox, Spokane, and the Temple, Tacoma.

## WASHINGTON

James R. Velde, general sales manager of United Artists, was in Washington to conduct a series of conferences regarding forthcoming product. United Artists home office executives who joined Velde were Al Fisher, national director of exploitation; Milton Cohen, national director of road show sales; Gene Tunick, eastern and Canadian division manager. Also in attendance were Bob Friedman, branch manager in Buffalo; Bert Topal, branch manager, Boston; Al Glaubinger, branch manager, Philadelphia; Ed Bigley, branch manager, Washington. Highlight of the conference included a cocktail party for area exhibitors at the plush Georgetown Inn. . . . Producer Sam Spiegel and director David Lean, plus Anthony Quinn and Omar Sharif were on hand for the Washington Premiere of "Lawrence Of Arabia," which is currently playing at the Ontario. With the exception of Quinn, all of the personalities attended the invitational premiere held on Feb. 25. Mr. and Mrs. Eric Johnston hosted the event, which was one of the most glittering film openings seen in Washington. All of the celebrities attended a buffet reception and met the press. . . . Noted columnist Drew Pearson was honored by the Variety Club of Washington at a "Heart of Gold" award luncheon held at the Statler Hotel. The event attracted many Senators, Congressmen, top government people, as well as area exhibitors. Also on hand was motion picture star Joan Crawford. . . . Lloyd Wineland, Jr., owner, Wineland Circuit, is offering a reward of \$100 to anyone in the Washington area who returns to him Rudy, eight-year old Shetland sheep dog, lost in the Collingwood, Va., area. Rudy's accomplishments include playing the piano, shaking hands, playing dead, and answering the telephone. . . . Roth Theatres has taken over the 301 Drive-In theatre located in Waldorf, Md. Harry Roth announced that extensive changes and improvements are underway in an effort to ready the house for the season. . . . Frank LaFalce, advertising director for Stanley Warner Theatres, and Jack Foxe, publicity executive for MGM, met to launch plans for the gala opening of Metro-Goldwyn-Mayer and Cinerama presentation of "How The West Was Won," which will open on March 14 at the Uptown. . . . George N. Payette, Jr., manager, Maryland, Hagerstown, Md., announced that he was retiring after 50 years in show business. Payette has been in Hagerstown for the past 28 years, both for Warner Brothers Circuit and Stanley Warner. Payette remains a great fan of movies and predicts that the medium will be around for quite a while as a top source of entertainment. He and his brother, the late John J. Payette, started in show business in Washington about 50 years ago. John became general manager of Warner Bros. Management Corp. for the Washington zone. During his long operation in Hagerstown, Payette won a number of citations and cash awards for his promotional work. During the War Bond drives of 1940 and 1941, his theatre sold over a million dollars worth of Series E Bonds. Payette also has 12 years experience in the distribution end of the business. What does he plan to do with his new leisure time? Payette plans to travel, something that a theatre manager has trouble fitting into a busy schedule.

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SECTION TWO  
VOL. 69, No. 12

MARCH 20, 1963

## AMERICAN-INT.

### The Mind Benders

DRAMA  
101M.

American International  
English-made

ESTIMATE: Off-beat drama deals with experimentations involving the mind.

CAST: Dirk Bogarde, Mary Ure, John Clements, Michael Bryant, Wendy Craig, Harold Goldblatt, Geoffrey Keen, Terry Palmer, Norman Bird, Roger Delgado. Produced by Michael Relph; directed by Basil Dearden.

STORY: When scientist Harold Goldblatt jumps from a moving train to his death, security officials investigate because he is suspected of having sold some secrets to foreign agents. John Clements is put in charge of the investigation, and he finds that the dead man worked on experiments involving space physiology and what happens to the mind of a man when all sensation such as touch, taste, sight, smell, and hearing is removed. Since scientists Dirk Bogarde and Michael Bryant were involved, he questions them. Bogarde, who lives with wife Mary Ure and four children, is in a nervous state, having taken part in the experiment in a water tank in the laboratory. Clements convinces Bogarde to take part in an experiment which could prove that the dead man was not a traitor but was rather brainwashed to give away the secrets. After hours in the tank, Bogarde emerges in a state of nervous collapse, and Clements and Bryant try to convince him he is not in love with Ure and that she is a prostitute. His reaction to her is normal and they are convinced that they failed as the Bogarde family go off on a holiday. When they return, relations are strained, with Ure's pregnancy far advanced. The experiment was a success, and Clements and Bryant try to undo the harm by playing back their tape. It doesn't have the desired effect. Away from home, Ure feels her baby coming on and Bogarde turns to help. With the arrival of the new child, his feelings revert to their former state for her and his mind's balance is restored.

X-RAY: This is a sort of a non-fiction science thriller as regards experiments with the mind, with a fiction story for window dressing. Convincing performances aid to the effectiveness of the entry, guided by expert direction and better production. It can go in either the art or specialty spots or in the regulation houses, but it is also a bit on the long side. The screenplay is by James Kenaway.

AD LINES: "Offbeat Adventure In The Strange World Of The Mind"; "The Truth Behind Brainwashing."

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## EMBASSY

### A Face In The Rain

DRAMA  
81M.

Embassy  
(Italian-made)  
(English language)

ESTIMATE: Suspense in war for program.

CAST: Rory Calhoun, Marina Berti, Niall MacGinnis, Massimo Giuliani. Directed by Irving Kershner; produced by John Galley; executive producers, Rory Calhoun and Victor Orsatti.

STORY: Ex-GI Rory Calhoun sits down to write a letter to an Italian woman who helped him escape the Nazis during the war when he was on a spying mission in Italy. After setting up a radio in a store, the Germans close in and Calhoun flees, taking refuge in the apartment of a contact, the professor husband of Marina Berti. Her husband is away, and she does not wish to risk the lives of herself or her small son, Massimo Giuliani. The latter hides him from the Germans who are on his trail, and it turns out that Berti is the girl friend of local commandant Niall MacGinnis, who comes to visit her. Her reason for becoming his mistress is that he has promised to save her husband from the Gestapo, but then she began to care for him. Berti can not betray Calhoun and he remains overnight. The next morning, MacGinnis is relieved of his command for his efforts on behalf of Berti's husband. She sends Giuliani to a contact of her husband's to arrange for Calhoun to escape while she plans on sending the boy to friends while she goes along with MacGinnis. Calhoun does get away and the boy is safe with friends when the Gestapo discovers that Berti had a hand in Calhoun's escape. They hunt her down. She runs to MacGinnis for safety, but he shoots her, possibly to redeem himself. Calhoun, unknowing, has been writing to a dead woman.

X-RAY: There's suspense and drama to be found in this entry about the escape of an American spy during the second World War and the trials and tribulations of those who helped him. The performances are good, and direction and production are capable. It can go on in either the regulation houses or in the art spots as part of the program, with the familiar presence of Rory Calhoun to help. The screenplay is by Guy Elmes.

AD LINES: "A Thrilling Experience In Suspense"; "The Night Cloaked Both Pursuer And Pursued."

## MGM

### The Counterfeiters Of Paris

COMEDY MELODRAMA  
99M.

MGM  
(French-Italian co-production)  
(English titles)

ESTIMATE: Comedy meller has Gallic charm and Jean Gabin.

CAST: Jean Gabin, Bernard Blier, Ginette Leclerc, Balpetre, Maurice Biraud, Martine Carol, Franck Villard, Francoise Rosay, Clara Gansard, Heinrich Gretler. A Jacques Bar presentation; a Gilles Graitier film; production director, Jacques Juranville.

STORY: Frank Villard has become the lover of Martine Carol, whose husband, Maurice Biraud, is a talented engraver. Villard plans to set up a counterfeiting business in which Biraud, unknowingly, will play a principal role. He enlists two of his friends, Bernard Blier, owner of a bordello run by Ginette Leclerc but closed by the police; and Balpetre, manager of shady enterprises. They acquire the services of Jean Gabin, "The Boss," who has retired, whose large scale plan almost panics the obvious small time operators. Gabin buys a printing press, contacts old friend Francoise Rosay for the paper, sets up headquarters in Blier's house, and gets in touch with a former crony, "Professor" Heinrich Gretler, who will dispose of the counterfeit money. Blier, Balpetre, and Biraud plan to double cross Gabin. Noting renewed activity in the house, a vice raid comes close to putting an end to the scheme, but Gabin is tipped off by Carol and sets up his headquarters in an elegant hospital clinic. Things progress according to plan, but when the gang arrives to pick up the counterfeit, they find Biraud has disappeared taking the "money" with him.

X-RAY: Jean Gabin dominates this Gallic effort which is quite flavorful. The entire cast is good, and the story from a novel by Albert Simenon holds the interest well. There are quite a few laughs, although the film is talky with a profusion of English titles. Production, direction, and photography are first rate, and this should please in the art spots, particularly those in which Gabin has a following.

AD LINES: "Jean Gabin As A Likeable, Elderly Counterfeiting Genius In His Latest Film"; "A Chain Is Only As Strong As Its Weakest Link—The Misadventures Of Some French Counterfeiters."

### The Courtship Of Eddie's Father

COMEDY DRAMA  
117M.

MGM  
(Panavision)  
(Metrocolor)

ESTIMATE: Fine entertainment for everyone.

CAST: Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, Ronny Howard, Jerry Van Dyke. Directed by Vicente Minnelli; produced by Joe Pasternak.

STORY: Glenn Ford and his young son, Ronny Howard, are just about recovering from the loss of wife and mother, although there are times when both miss her terribly. Ford hires competent housekeeper Roberta Sherwood to help. Ford is program director of a radio station, and disc jockey Jerry Van Dyke, a record playing wolf, tries to cheer Ford up by suggesting feminine company. This is brushed aside by Ford, who concentrates on keeping his son company and helping him grow up. Three women do eventually enter the Ford future. One, Shirley Jones, is a neighbor across the hall and a divorcee, who used to be close to Ford's wife, and she



helps Howard. She also tries to help Ford, but he is suspicious, figuring all women are out to trap him. Another is Stella Stevens, a shy beauty queen contestant from Montana, who is picked up by Ford and Howard as they try to help her. She eventually meets Van Dyke, who falls in love with her, and they become engaged and get married. The third is Dina Merrill, fashion consultant, who impresses Ford to the point where he wants to marry her. Howard has other ideas, preferring Jones for a stepmother. Merrill sees Howard as a problem and informs Ford that perhaps he should be sent away for several months in the event they do wed. At this point, Howard runs away from summer camp to protest the contemplated wedding and winds up with Jones. When he recovers from the experience, during which time Ford breaks with Merrill, he convinces Ford to at least take Jones out and see what happens. The future looks bright indeed for the trio.

**X-RAY:** There seems to be good reason why exhibitors have selected this entry as one for the combined support treatment. It is solid and good entertainment, containing many saleable ingredients. It's hilarious at times, heart-touching at times, warm and human at times, and just plain cute at other times. The performances by the cast are quite impressive, with everyone playing just right while director Minelli accomplishes wonders with the people and the story. Of course, producer Pasternak does his job with marked quality. Other assets are the lavish costumes and settings as well as the bits of realism that come off so well. The dressing in Metrocolor is a big plus as well. A bit of off-beat casting, that of singer Roberta Sherwood in the role of an efficient housekeeper, comes off nicely. Background theme music includes "The Rose And The Butterfly" and "Whistle Bait." The screenplay is by John Gay, based on the novel by Mark Toby. This is "Hollywood Preview" film.

**TIP ON BIDDING:** Higher rates in many situations.

**AD LINES:** "Another Of Hollywood's Best Brought To The Public By The Combined Efforts Of The Theatremen Of America"; "There's Fun For All The Family In This Tale Of A Man, A Boy, And Three Gals."

## Dime With A Halo

DRAMA  
94M.

MGM

**ESTIMATE:** Satisfactory for the program.

**CAST:** Barbara Luna, Rafael Lopez, Roger Mobley, Paul Langton, Robert Carricart, Manuel Padilla, Larry Domasin, Tony Maxwell, Vito Scotti, Jay Adler, Theodore Newton, Steven Geray, Jeno Mate, Joan Connors, Tina Menard, Raymond Sanchez. Written and produced by Laslo Vadnay and Hans Wilhelm; directed by Boris Sagal; co-producers, Anthony Barr and Pat B. Rooney.

**STORY:** Barbara Luna is a strip tease dancer by necessity to take care of her young brother, Roger Mobley. They flee from Los Angeles to Mexico when it seems juvenile authorities plan to take Mobley away. Luna gets a job in a cafe, and Mobley meets a group of Mexican youngsters who earn a living selling souvenirs to tourists. The boys have a dream—they are sure they will hit the jackpot by winning a horse racing bet on the famous Caliente. Each weekend, Paul Langton comes to Mexico from Los Angeles for the races. He likes the boys and makes their bet as they are too young to be admitted to the track. Finally, the miracle happens. The boys have the only winning ticket, and their two dollar bet is worth more than \$60,000. They wait for Langton to return the following weekend to cash their bet. Rafael Lopez, leader of the mob, swears the other youngsters to secrecy as he is sure the adults will take their money if the story gets out. The whole city wonders who holds the winning ticket and why it has not been cashed. When Langton doesn't show up for several weeks, the boys are panic-stricken. Lopez tries to cash the ticket himself, but it is evident that he

is under age. The race track cashier chases the youngster, trying to get his hands on the ticket. Lopez escapes and goes to the house of Luna and Mobley for protection. Luna learns the boys' secret. They finally contact Langton, who has suffered a heart attack. He comes down the last weekend of the meet and promises to cash the ticket. The boys wait, but Langton suffers a fatal heart attack, and the winning ticket blows away forever. It is back to selling souvenirs. Luna and Mobley decide to return to the U. S. and try to make a better life.

**X-RAY:** Wonderful performances by a lovely gang of youngsters lift this low budget effort into the better than average class. It holds interest fairly well although it occasionally bogs down dramatically. It should prove satisfactory fare for the program, however. Luna is a beautiful girl and adequate as an actress, but the picture belongs to the kids. Some sequences are in questionable taste as far as family audiences are concerned, and that is a shame since the material is really geared for the family. All in all, it shapes up as satisfactory program fare. Direction and production are okay, although the low budget nature of the effort is obvious. It is not a world-beater, but it has definite merits.

**TIPS ON BIDDING:** Program rates.

**AD LINES:** "Kids With A Dream . . . Guaranteed To Capture Your Heart"; "Their World Was Bitter, But Their Dream And Their Faith Made It Sweet."

## Seven Seas To Calais

MELODRAMA  
102M.

MGM  
CinemaScope  
(Eastman Color)  
(Italian-made)  
(English Language)

**ESTIMATE:** Good swashbuckling adventure.

**CAST:** Rod Taylor, Keith Michell, Irene Worth, Anthony Dawson, Basil Dignam, Hedy Vessel, Mario Girotti, Gianni Cajafi, Esmeralda Ruspoli, Marco Guglielmi. Executive producer, Paolo Moffa; directed by Rudolph Mate.

**STORY:** Rod Taylor as Sir Francis Drake is constantly on the lookout while at sea for treasure-laden ships of Spain, with the blessing of Irene Worth (Queen Elizabeth), although outwardly she is outraged for the benefit of the King of Spain and the Spanish ambassador. Taylor's aide and friend, Keith Michell, is in love with Hedy Vessel, one of Worth's ladies-in-waiting, who agrees to wait and wed upon his return. When one of Taylor's forays is particularly successful, he is knighted, whereupon the Spanish king gives the word for Worth to be assassinated by conspirators in her court. One of them involves Vessel, with the plan being to put the captive Mary, Queen of Scots, on the throne upon the death of the Queen. Thanks to Taylor and Michell, the plot is foiled, the conspirators are caught and sentenced to death, with Vessel being included. At Taylor's request, her sentence is commuted to a jail term. When the Queen of the Scots is killed, the Spanish King declares war on England, and the huge fleet masses to crush the tiny isle. Taylor turns the tables and sends the Spaniards scurrying to defeat. Vessel is released as a reward, and she and Michell plan on marrying as Taylor leaves on another sea adventure.

**X-RAY:** There's lots of action, intrigue, melodrama, and an interest-holding plot that comes off quite well with its good performances, better direction, and impressive production values. The film is aided by the use of CinemaScope and color, and it should be a good bet for the show. Rod Taylor makes a fine Sir Francis Drake, and Irene Worth is great as the Queen. The screenplay is by Filippo Sanjust.

**AD LINES:** "A Great Adventure Tale From The Pages Of History"; "Thrills Galore In This Swashbuckling Adventure Yarn About Sir Francis Drake And Queen Elizabeth."

# UNITED ARTISTS

## I Could Go On Singing

DRAMA WITH MUSIC  
99M.

United Artists  
(Filmed in England)  
(Eastman Color)  
(Panavision)

**ESTIMATE:** Entertaining drama.

**CAST:** Judy Garland, Dirk Bogarde, Jack Klugman, Aline MacMahon, Gregory Phillips, Pauline Jameson, Jeremy Burnham, Russell Waters, Gerald Sim, Leon Cortez. Produced by Stuart Millar and Lawrence Turman; directed by Ronald Neame.

**STORY:** American singing star Judy Garland, while in London to play the Palladium, visits Dirk Bogarde, British surgeon, on the pretext that she's losing her voice. Obviously, they've known each other before, and it turns out that they had a son without the benefit of marriage. She agreed that Bogarde bring up the boy as an adopted son and that she wouldn't attempt to see him. Bogarde's wife died, and meanwhile Garland too has been married and divorced. She begs him to let her see son Gregory Phillips at school, and Bogarde reluctantly agrees. The boy is excited by the visit of the star, and she invites him to her opening. Bogarde has to leave the country to perform an operation, and Phillips goes alone. They have an enjoyable time together sightseeing, etc., with Garland missing appointments to the dismay of manager Jack Klugman and maid-companion Aline MacMahon. Bogarde returns from abroad and has a row with Garland which Phillips overhears, learning who he really is. Garland wants to keep him, but he doesn't want to leave Bogarde. She goes off on a bender and is late for her show. Bogarde is summoned to the hospital where she is treated for intoxication and a hurt ankle. He persuades her to come back to the theatre, and she is engulfed in a wave of affection from her fans. She is back where she belongs, and the other problems fade into the background.

**X-RAY:** Judy Garland's fans will probably flip because she sings, she's dramatic, and she looks good. The story sort of takes a secondary position to la Garland and the attractive scenery, but interest is still pretty well maintained throughout. The cast is generally good, and direction and production are expert. The music is typical of the type Garland sings except for a Gilbert and Sullivan bit. The screenplay is by Mayo Simon, based on a story by Robert Dozier. Among the tunes heard are "I Could Go On Singing," "By Myself," and others.

**TIP ON BIDDING:** Higher bracket in many situations.

**AD LINES:** "Judy Garland At Her Singing And Acting Best"; "The World Acclaimed Her Singing, Not Knowing Her Secret."

# WARNERS

PT 109

DRAMA  
140M.

Warner Brothers  
(Technicolor)  
(Panavision)

**ESTIMATE:** Excellent dramatization of President Kennedy's war-time experiences.

**CAST:** Cliff Robertson, Ty Hardin, James Gregory, Robert Culp, Grant Williams, Lew Gallo, Errol John, Michael Pate, Robert Blake, William Douglas, Biff Elliott, Norman Fell, Sam Gilman, Clyde Howdy, Buzz Martin, James McCallion, Evan McCord, Sammy Reese, Glenn Sipes, John Ward, David Whorf. Produced by Bryan Foy under the personal supervision of Jack L. Warner; directed by Leslie H. Martinson.

**STORY:** Lieutenant (j.g.) Cliff Robertson



(John F. Kennedy) arrives at the island of Tulagi in the South Pacific and is appointed skipper of PT 109, a battle-scarred boat. Aided by executive officer Ty Hardin and the crew, he gets the ship into fighting shape under the watchful eye and caustic tongue of maintenance officer James Gregory. The boat's first assignment is to assist in a rescue mission of a Marine patrol. Robertson accomplishes the mission although the ship runs out of gas and has to be towed back to the base. The 109 moves to Rendova and is assigned as part of the fleet whose mission is to bottle up the Japanese. A speeding Japanese destroyer cuts the 109 in half, killing two crewmen. Robertson leads the 11 survivors on a 3½ mile swim to a nearby island. One of the crewmen is badly burned and Robertson tows him through the water for the entire trip. They are surrounded by Japanese. At night, Robertson swims out to Ferguson Passage in the hope that he can attract the attention of an American ship. This is unsuccessful. Back at Rendova, all except Gregory give up hope for the crew of the 109. Friendly natives discover the men, and Robertson gets a message to an Australian spotter. Robertson pilots the rescue operation, and all the men are saved. Robertson turns down a chance for a stateside leave and take over as skipper of another PT Boat.

**X-RAY:** This salute to the heroism of President John F. Kennedy is excellently done in all departments. It shuns flag-waving and false heroics and tells instead a gripping story of men in the Navy during war. In a difficult assignment, Robertson manages to suggest the President without stooping to the position of imitating him. He is excellent in the role, and benefits from superior work on the part of the remainder of the all-male cast. If ever there was a pre-sold property, this is it, and it is a pleasure to report that it has been filmed with flawless taste and admirable restraint. Color photography is first-rate, and Florida island locations suggest the South Pacific wonderfully well. Director Leslie H. Martinson and Bryan Foy and Jack Warner deserve loads of credit. This is a tale of men in war that gains in impact because it details the experiences of the President of the United States. The nicest thing a critic can say is that the story would have been engrossing no matter what the name of the hero was. It can be shown with pride to audiences everywhere, with nary a thought to political preferences or any other special considerations. The running time is long, but it never lags.

**TIP ON BIDDING:** Better rates.

**AD LINES:** "The True Story Of The War-Time Experiences Of John F. Kennedy, Lieutenant (j.g.)"; "Her Name Is Legend . . . Her Place In Navy History Assured . . . See The Exciting Adventures Of PT 109 And Her Gallant Crew."

## FOREIGN

### The Flamboyant Sex

DRAMA  
76M.

(Albex Films)  
(French-made)  
(English titles)

**ESTIMATE:** Exploitable offering for art spots.

**CAST:** Anita Lindoff, Ulla Blomstrand, Maud Elfusjo. Produced by Anders Aspegren and Ann Burman, with Gustav Mandal, written and directed by Barbro Roman.

**STORY:** Two girls from Sweden share a room in Paris, and despite a lack of room rent, steady jobs, or demonstrations of friendliness, they want to stay in the city come what may. One had a job but was fired when she accidentally broke a vase. The other, a student who gave up studying, gets a modeling job in an art school to earn a bit of money, and later is attracted to a student and goes to bed with him. The other returns to her employer to demand her wages, less the cost of the broken vase, after which she gets a job

folding diapers in a laundry. Returning home, they battle over the lack of rent money, with one winding up with Negro jazz musicians and the other packing to go home. A lack of bus fare stops this and she returns to the room. Meanwhile, a third Swedish girl in the same house and her husband or boy friend decide to forsake the big city and leave for his uncle's farm in the country to spend their future together. As the night spreads out, still another Swedish girl arrives in Paris to partake of its unique attraction.

**X-RAY:** Twenty-four hours in the lives of three Swedish girls is covered herein, and the result is an exploitable film for the art houses with situations and scenes that are best suited for adult audiences only. One scene in an art studio has one of the girls posing naked, another shows her in a torrid love scene, etc. The surroundings in parts of the film consist of nude paintings, undraped statues, as well as realistic scenes of Paris, etc. The story is slight; the acting is okay; and direction and production are capable. With a bit of a campaign and the resulting word of mouth, it could make an impression at boxoffices where this type of fare is acceptable.

**AD LINES:** "Three Girls And 24 Hours In Paris"; "In Shocked Whispers, Paris Called Them 'The Flamboyant Sex.'"

### Room-Mates

COMEDY  
90M.

Anglo Amalgamated  
(English-made)  
(Color)

**ESTIMATE:** Pleasant English comedy offers musical bonus.

**CAST:** James Robertson Justice, Leslie Phillips, Sidney James, Paul Massie, Kenneth Williams, Eric Barker, Liz Fraser, Jennifer Jayne, Esma Cannon, Geoffrey Keen, Jill Ireland, Jimmy Thompson, David Lodge, Lance Percival, Ambrosine Philpotts, Joan Hickson, Michael Nightingale, Oliver Johnson, Cyril Chamberlain, Peter Howell, Frank Forsyth, Michael Miller, Dorinda Stevens, Brian Oulton, George Woodbridge, Henry Davies, Horace Segura, Victor Maddern, Charles Stanley, Eric Chitty, Douglas Ives, Ian Wilson, Tom Clegg, John Antrobus, Kenneth Cove, Bernard Hunter, Peter Burton, Terence Holland, Jim Dale, Nigel Arkwright, Peter Byrne. Produced by Peter Rogers; directed by Gerald Thomas.

**STORY:** Five students attending the London Academy of Music and Arts, Leslie Phillips, Paul Massie, Jimmy Thompson, Jennifer Jayne, and Liz Fraser, share a house to cut expenses. Their landlady, Esma Cannon, is deaf and that allows them to practice their instruments as loud as they please. At the school, they are fearful of the fiery-tempered conductor, James Robertson Justice, and angered by smugly objectionable Kenneth Williams, a fellow student. All are trying for the Strauss Scholarship, student award of the year. Phillips has too much to drink and on a dare, composes a popular tune which is bought for 50 Pounds by shady music publisher Sidney James. Phillips is fearful that this escapade will cost him his scholarship, but Justice reveals that the tune is actually stolen from a classical piece, and Phillips buys it back. Fraser wins the Strauss award, defeating Williams, and wins Phillips as well. Massie and Jayne find love as well, and Massie gets a job in Justice's orchestra. All ends happily.

**X-RAY:** This is rather mild for an English comedy, but it is well mounted and the musical bonus is quite pleasing. There are the usual wonderful English character types, and the entry abounds in chuckles. One might hope for a few belly laughs, but the fare should be pleasing to art house patrons who will recognize many of their favorite English performers in the large cast. All perform well, with a special nod due Eric Barker, whose delineation of an absent-minded com-

poser is a gem. Color is an asset. Story and screenplay are by Bruce Montgomery.

**AD LINES:** "Another Comedy Gem From England"; "Students With Music On Their Minds And Romance In Their Hearts . . . A Laugh And Love Riot."

### A Stranger Knocks

DRAMA  
81M.

Trans-Lux  
(Danish-made)  
(English titles)

**ESTIMATE:** Well-made, though controversial, drama is strictly for art spots.

**CAST:** Birgitte Federspiel, Preben Lerdorff Rye, Victor Montell. Produced and directed by Johan Jacobson.

**STORY:** Preben Lerdorff Rye, a fugitive, seeks shelter in a secluded cottage by the beach. Birgitte Federspiel lives there alone, and invites him in out of the rain. Rye leaves the next day, but returns later, saying he missed the bus. As they get better acquainted, she tells him that she is a widow. Her husband died during the war. She has devoted her life to his memory, but is finding a new love with Rye. They fall in love but she learns that he participated in the murder of her husband. This is one of the war crimes he is wanted for by the government. Their love brings them both a brief happiness, but one night, while making love, she sees a scar on his arm that identifies him as the torturer of her husband. She kills him.

**X-RAY:** This simple, somewhat melodramatic tale of love and retribution is elevated above the commonplace by a pair of highly distinguished performances. On screen for practically the entire film, the two principals weave an ever-tightening dramatic web that finally explodes in a violent climax. It is potent adult stuff, and suitable only for art houses. There are two erotic sequences that go about as far sexually as the screen has ever gone. These are sure to cause raised eyebrows in many circles, and will probably surround the film in controversy and censorship troubles. The exhibitor would be wise to screen the attraction before showing it. After all, he is the best judge of his own audience. That part of the adult public devoted to art films and broad of mind will find this drama from Denmark an impressive entry. They will say that dirt is in the eye of the censor. Other folk, just as well meaning, will consider this strictly fast buck stuff. As the man says, you pay your money and you take your choice. One thing is for certain, it will generate plenty of comment.

**AD LINES:** "The Dramatic Shocker Of The Year"; "A Stranger Knocks . . . A Woman Opens The Door . . . And The Paths Of Retribution Meet."

## MISCELLANEOUS

### Carnival Of Souls

DRAMA  
80M.

Herts-Lion Int.  
(A Harcourt Production)

**ESTIMATE:** Real gone "new wave" effort.

**CAST:** Candace Hilligoss, Sidney Berger. Produced and directed by Herk Harvey.

**STORY:** Candace Hilligoss, as the result of an automobile accident, is "earth-bound" and held in suspension between this life and the one beyond. She walks the earth as a normal human being, and yet at times she is an outsider, held incommunicado from those around her. She is pursued by the unknown, driven by forces beyond her control to a deserted amusement park where she witnesses the "carnival of souls." An organist, she loses her post in a church when the fingers which she can not control have her play "the devil's music." Sidney Berger, fellow border in her rooming house, who tries to get

(Continued on page 5032)



# ALPHABETICAL GUIDE TO 195 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

**A**  
Air Patrol—70m.—Fox 5014  
Almost Angels—93m.—BV 4989  
Amazons Of Rome—93.—UA 5025  
Antigone—88m.—For. 4983  
Arturo's Island—90m.—MGM 5009

**B**  
Bad Sleep Well, The—135m.—For. 5018  
Badjao—100m.—For. 4991  
Barabbas—134m.—Col. 4977  
Billy Budd—123m.—AA 4981  
Billy Rose's Jumbo—125m.—MGM 5001  
Blaze Starr Goes Back To Nature—79m.—Misc. 4983  
Brain That Wouldn't Die, The—71m.—A-I 5021  
Bunny Yeager's Nude Camera—60m.—Misc. 5018

**C**  
Cairo—91m.—MGM 5017  
Candide—90m.—For. 5011  
Carnival Of Souls—80m.—Misc. 5031  
Carry On Constable—86m.—For. 5023  
Carry On Teacher—86m.—For. 5023  
Centurion, The—77m.—For. 5023  
Chapman Report, The—125m.—WB 4979  
Child Is Waiting, A—102m.—UA 5014  
Cleo From 5 To 7—90m.—For. 4991  
Come September—112m.—U-RE 5017  
Confess Dr. Corda—95m.—For. 5015  
Constantine and the Cross—114m.—Emb. 5001  
Counterfeiters Of Paris, The—99m.—MGM 5029  
Courtship Of Eddie's Father—117m.—MGM 5029  
Crime Does Not Pay—159m.—Emb. 4993  
Crooks Anonymous—85m.—For. 5026  
Cross Of The Living—90m.—For. 5027

**D**  
Damon And Pythias—99m.—MGM 4978  
Dangerous Charter—75m.—Misc. 5007  
David And Lisa—94m.—Misc. 5011  
Days Of Wine And Roses—117m.—WB 5004  
Devil's Messenger, The—72m.—Misc. 5032  
Devi (The Goddess)—96m.—For. 4992  
Diamond Head—107m.—Col. 5009  
Diary Of A Madman—96m.—UA 5025  
Dime With A Halo—94m.—MGM 5030  
Divorce—Italian Style—104m.—Emb. 4981

**E**  
Electra—110m.—For. 5012  
Elusive Corporal, The—108m.—For. 5027  
Escape From East Berlin—94m.—MGM 4989

**F**  
Face In The Rain, A—81m.—Emb. 5029  
Fancy Pants—92m.—RE.—Par. 4989  
Fatal Desire—80m.—For. 5018  
Firebrand, The—63m.—Fox 5010  
First Spaceship On Venus—80m.—For. 4995  
Five Hours To Midnight—110m.—UA 5023

Flamboyant Sex, The—76m.—For. 5031  
Flame In The Streets—93m.—For. 4987  
Follow The Boys—95m.—MGM 5022  
40 Pounds Of Trouble—106m.—U 5003  
Freud—139m.—U. 5006  
Frightened City, The—80m.—AA 4977

**G**  
Gay Purr-ee—86m.—WB 4991  
Giant—201m.—WB-RE 5017  
Girl Named Tamiko, A—110m.—Para 5001  
Girl With The Golden Eyes, The—90m.—For. 4979  
Girls, Girls, Girls—106m.—Par. 4994  
Great Caruso, The—109m.—MGM 5013  
Great Chase, The—77m.—Misc. 5011  
Great Van Robbery, The—73m.—UA 5014  
Gypsy—149m.—WB 4986

**H**  
Have Figure, Will Travel—70m.—Misc. 4986  
Her Bikini Never Got Wet—74m.—For. 5027  
Hero's Island—94m.—UA 4982  
Hook, The—98m.—MGM 5013  
Horror Hotel—76m.—For. 5015  
How The West Was Won—155m.—MGM-Cinerama 4997  
Huns, The—85m.—For. 5024

**I**  
I Could Go On Singing—99m.—UA 5030  
I Spit On Your Grave—100m.—For. 4987  
I Thank A Fool—100m.—MGM 4982  
If A Man Answers—102m.—U-I 4979  
Il Grido—105m.—For. 5015  
In Search Of The Castaways—100m.—BV 5005  
Invasion Of The Star Creatures—70m.—A-I 5021  
Island, The—96m.—For. 4995  
It's Only Money—84m.—Para. 4999  
It's Wonderful To Be Young—92m.—Par. 4990

**J**  
Joseph And His Brethren—103m.—For. 5007

**K**  
Kamikaze—89m.—Misc. 4991  
Kill Or Cure—88m.—MGM 4998  
Kind Of Loving, A—112m.—For. 4983

**L**  
La Viaccia—103m.—Emb. 4981  
Lawrence Of Arabia—222m.—Col. 5005  
Legend Of Lobo, The—67m.—BV 4993  
Lion, The—96m.—Fox. 4978  
Loneliness Of The Long Distance Runner, The—103m.—For. 4999  
Long Absence, The—85m.—For. 5018  
Long Day's Journey Into Night—175m.—Emb. 4985  
Longest Day, The—180m.—Fox. 4986  
Love And Larceny—94m.—For. 5018  
Love At Twenty—113m.—Emb. 5021

Love Is A Ball—112m.—UA 5026  
Lover Come Back—107m.—U-RE 5017  
Lovers Of Teruel, The—85m.—For. 5016  
Loves Of Salammbo, The—72m.—Fox 4994  
Lucky Pierre—66m.—Misc. 4986

**M**  
Madame—104m.—Emb. 5025  
Manchurian Candidate, The—126m.—UA 4990  
Marco Polo—95m.—A-I 4981  
Maxime—93m.—For. 4980  
Mermaids Of Tiburon, The—75m.—Misc. 5007  
Mighty Ursus—92m.—UA 5010  
Mind Benders, The—101m.—A-I 5029  
Mr. Arkadin—99m.—For. 4996  
Mr. Peter's Pets—75m.—Misc. 5011  
Mongols, The—105m.—For. 4999  
Monkey In Winter—104m.—MGM 5017  
Mutiny on the Bounty—179m.—MGM 4998  
My Six Loves—101m.—Par. 5025  
Mystery Submarine—90m.—U 5010

**N**  
Night Is My Future—87m.—Emb. 5009  
Nine Hours To Rama—125m.—Fox 5022  
No Exit—85m.—Misc. 5011  
Nude Odyssey—97m.—For. 5000  
Nun And The Sergeant, The—73m.—UA 4990

**O**  
Operation Snatch—83m.—For. 4987

**P**  
Pagan Island—60m.—Misc. 5018  
Papa's Delicate Condition—98m.—Par. 5022  
Paradise Alley—80m.—Misc. 4983  
Passion Of Slow Fire, The—91m.—For. 4987  
Password Is Courage, The—116m.—MGM 5010  
Peeping Tom—93m.—For. 5027  
Period Of Adjustment—112m.—MGM 4994  
Phaedra—115m.—For. 4992  
Playgirl After Dark—92m.—For. 4984  
Playtime—87m.—For. 5019  
Poor White Trash—88m.—Misc. 4983  
Pressure Point—89m.—UA 4978  
Psychosissimo—88m.—For. 4984  
PT 109—140m.—WB 5030

**Q**  
Quare Fellow, The—85m.—For. 5012

**R**  
Raven, The—86m.—A-I 5013  
Reluctant Saint, The—105m.—For. 4980  
Reptilicus—81m.—A-I 5009  
Requiem For A Heavyweight—87m.—Col. 4977  
Rice Girl—90m.—For. 5019  
Riff Raff Girls—97m.—For. 5027  
Ring-A-Ding Rhythm—78m.—Col. 4985  
Robe, The—133m.—Fox-RE 5017  
Room-Mates—90m.—For. 5031

**S**  
Samson And The 7 Miracles Of The

The World—80m.—A-I 5021  
Savage Guns—85m.—MGM 5022  
Sayonara—147m.—WB 4986  
Scanty Panties—72m.—Misc. 5015  
Scarface Mob, The—98m.—Misc. 4983  
Secrets Of The Nazi Criminals—84m.—For. 4987  
Seducers, The—88m.—Misc. 5007  
Seven Capital Sins—110m.—Emb. 4997  
Seven Seas To Calais—102m.—MGM 5030  
Show Boat—107m.—MGM-Re. 5014  
Sins Of Lola Montes, The—75m.—For. 5019  
Smashing Of The Reich, The—84m.—Misc. 4991

Sodom And Gomorrah—154m.—Fox 5014  
Son Of Flubber—100m.—BV 5013  
Son Of Samson—90m.—For. 4980  
Spencer's Mountain—119m.—WB 5026  
Stagecoach To Dancers' Rock—72m.—U-I 4990  
Stakeout—80m.—Misc. 5007  
Stranger Knocks, A—81m.—For. 5031  
Sundays And Cybele—110m.—For. 5008  
Sweet Ecstasy—84m.—For. 4987  
Swindle, The—92m.—For. 5000  
Sword Of The Conqueror—95m.—UA 4979  
Swordsmen Of Siena—92m.—MGM 4998

**T**  
Tales Of Paris—85m.—For. 4988  
Taras Bulba—122m.—UA 5006  
Temptation—94m.—For. 5020  
Term Of Trial—113m.—WB 5015  
300 Spartans, The—114m.—Fox. 4978  
Thirty Years Of Fun—85m.—Fox. 5023  
To Kill A Mockingbird—129m.—U 5007  
Too Young, Too Immoral—87m.—Misc. 4991  
Tower Of London—79m.—UA 4994  
Trial And Error—99m.—MGM 4998  
Trial, The—118m.—For. 5028  
Two For The Seesaw—120m.—UA 4995  
Two Tickets To Paris—78m.—Col. 4997

**V**  
Varan, The Unbelievable—70m.—For. 4996  
Vampire And The Ballerina, The—84m.—UA 5006  
Very Private Affair, A—94m.—MGM 4982

**W**  
War and Peace—167m.—Par.-RE 5017  
War Lover, The—105m.—Col. 4989  
Warriors Five—84m.—A-I 4993  
We'll Bury You—75m.—Col. 4985  
What Ever Happened To Baby Jane?—132m.—WB 4995  
Where The Truth Lies—83m.—Para. 4985  
Wild Is My Love—74m.—Misc. 5018  
White Slave Ship—92m.—A-I 4993  
Who's Got The Action—93m.—Par. 5006

Yojimbo—110m.—For. 4984  
Young Guns Of Texas—78m.—Fox. 4999

## CARNIVAL OF SOULS

(Continued from page 5031)

romantic with her, flees her, thinking her mad. She is finally taken captive by the forces that have kept her in suspension, and "The Face" that haunted her and wanted to take her back with him, and her soul is forced back into the car that plunged from a bridge, back into her body that is raised from the murky waters of the swirling river.

**X-RAY:** This decidedly different film, written by John Clifford, enacted by a cast of unknowns, holds the interest, although the strange doings are not always clearly understood. Candace Hilligoss gives an okay performance in the lead. The producer-director has created a goodly amount of suspense and the interest in the unnatural doings is well maintained. The film should get by as filler on the program, or it may do in the exploitation spots.

**AD LINES:** "A Story So Unusual It Will Burn Itself Into Your Mind"; "You Will Fear The Dark After You See This Different, Shocking, Soul-Searching Film."

## The Devil's Messenger

MELODRAMA  
72m.

Herts-Lion Int.

**ESTIMATE:** Weird, episodic thriller.

**CAST:** Lon Chaney, Karen Kadler, Gunnel Brostrom, Michael Hinn, Tammy Newmara, John Crawford, Jam Blomberg, Ralph Brown, Ingrid Bedoya, Bert Johnson, Eve Hossner, Charles Goodlin. Produced by Kenneth Herts; directed by Herbert L. Strock.

**STORY:** Lon Chaney, The Devil, uses Karen Kadler, a recent suicide, as his messenger to return to earth and deliver entrapping devices to possible candidates for Hell. Her first mission leads her to lustful New York photographer John Crawford, who rapes and kills the subject of one of his lens works of a quaint old New England farmhouse. The murder is unsolved but Crawford is driven to his death by the repeated appearance of his victim's likeness in his photographs. Kadler's next assignment is that of an anthropologist who finds himself in love with a luscious female trapped in a glacier for millions of years. His one-way ticket to hell is murder when he is thwarted from releasing

her from her icy grave, and she drowns as he melts the ice. Kadler is delighted with her next assignment which is to bring down the man over whom she committed suicide. To do this, she poses as a fortune teller sought out by the man who wants to foresee the future. They both perish in a building collapse. Chaney then assigns both of them to the task of delivering an envelope to the people of the earth containing a formula for human destruction, the atom bomb. This wipes out the human race.

**X-RAY:** This strange, fanciful tale by Leo Guild unreels in erie fashion and furnishes its quota of suspense and thrills. Lon Chaney, who is the only name of value, offers a mild, persuasive interpretation of The Devil, but has little to do other than the few scenes in Hell. Karen Kadler is competent as his emissary, and the others are adequate. Episodic in nature, this holds the interest well despite the far-fetched plot. It can play as part of the program or in the exploitation spots.

**AD LINES:** "A Wild One From The Depths Of Hell"; "Sin Heaped Upon Sin Brings Man-kind Its Doom!"





MARCH 20, 1963

SECTION THREE  
VOL. 69, No. 12

# EXPLOITATION

**ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.**

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

## National Pigeon Race Sparks "Birds" Campaign

One of the most unusual stunts ever devised for the promotion of a motion picture—a coast-to-coast pigeon relay race—has been developed by Universal and the American Racing Pigeon Union, as a highlight of U's all-out campaign for Alfred Hitchcock's "The Birds."

The race got underway at U studios when Hitchcock and "Tippi" Hedren, his latest discovery whom he introduces in the picture, released six homing pigeons from their cages. Each bird's leg capsule carried a microfilm copy of the contract setting the world premiere of the film at the RKO Palace, New York City.

Six pigeons comprised each relay team, with the first flight being from Universal City to San Diego. Other relay points across the country were El Center, Phoenix, Tucson, El Paso, Marfa, Texas, Del Rio, Texas, San Antonio, Houston, Bryan, Texas, Dallas, Shreveport, New Orleans, Jackson, Memphis, St. Louis, Peoria, Chicago, Detroit, Cincinnati, Cleveland, Pittsburgh, Washington and New York.

Trophies and prizes were awarded the first pigeon arriving at each of the relay points, with a grand trophy going to the pigeon arriving in New York first.

The start of the race was covered through Universal Newsreel; and TV newsreels and wire services gave considerable coverage in each of the relay cities.

A total of 18 national publications having a combined circulation of nearly 45 million and a readership equaling the entire population of the U.S., will be used in the big ad campaign designed to appeal to all segments of the movie-going public and potential customers.

The magazines being used are Life, Look, McCall's, Saturday Evening Post, Redbook, Seventeen, Photoplay, Modern Screen, Screen Stories, Motion Picture, Movie Life, Movie Stars, Screenland, Silver Screen, Movieland & TV Time, Screen Stars, Movie Mirror and TV & Movie Screen.

Disc jockeys around the country are being supplied by U with a series of five-minute open-end radio interviews with stars of the film, Rod Taylor, Jessica Tandy, Suzanne Pleshette, Hedren and Hitchcock.

A large and unusual mechanical billboard has been erected on Hollywood Boulevard to plug "The Birds." It measures 54 by 25 feet and has been placed atop the building on the southwest corner of Hollywood Blvd. and Highland Ave., where it is estimated it will be seen each week by nearly a million persons.

The board carries no copy whatever. On it

(Continued on page EX-488)

## Stars, Press Invade Las Vegas For Fun, Look At "Love Is A Ball"

One of the most glittering events ever in Las Vegas was held recently when the famed pleasure citadel was invaded by movie stars, top newspapermen, and radio and television personalities from the nation's major cities for the gala world premiere of the United Artists release, "Love Is A Ball." This was followed immediately by one of the most lavish balls ever held in the famed resort center.

The guests of honor at this gala weekend were Glenn Ford and Hope Lange, stars of the film, along with Ricardo Montalban and Telly Savalas, co-starred in the production; Martin H. Poll, the producer; and David Swift, the director.

The frolic was hosted by United Artists, distributor of the film, and the Dunes Hotel of Las Vegas.

The guests, including 150 entertainment headliners and the members of the press, were flown in from New York, Los Angeles, and Chicago. The midwestern contingent was airlifted from Chicago by chartered United Airlines Jet.

The world premiere showing of "Love Is A Ball" was a red-carpet event complete with bands, kleig lights, and a squad of police to hold back the crowds. Radio and television

interviewers were stationed on the street and in the theatre lobby to report the events, giving it a Hollywood premiere flavor.

The huge champagne and caviar party following the premiere was at the Sultan's Table of the Dunes Hotel, and in addition to the airlift guests from around the country, there also was a large turnout of the stars then appearing in Las Vegas.

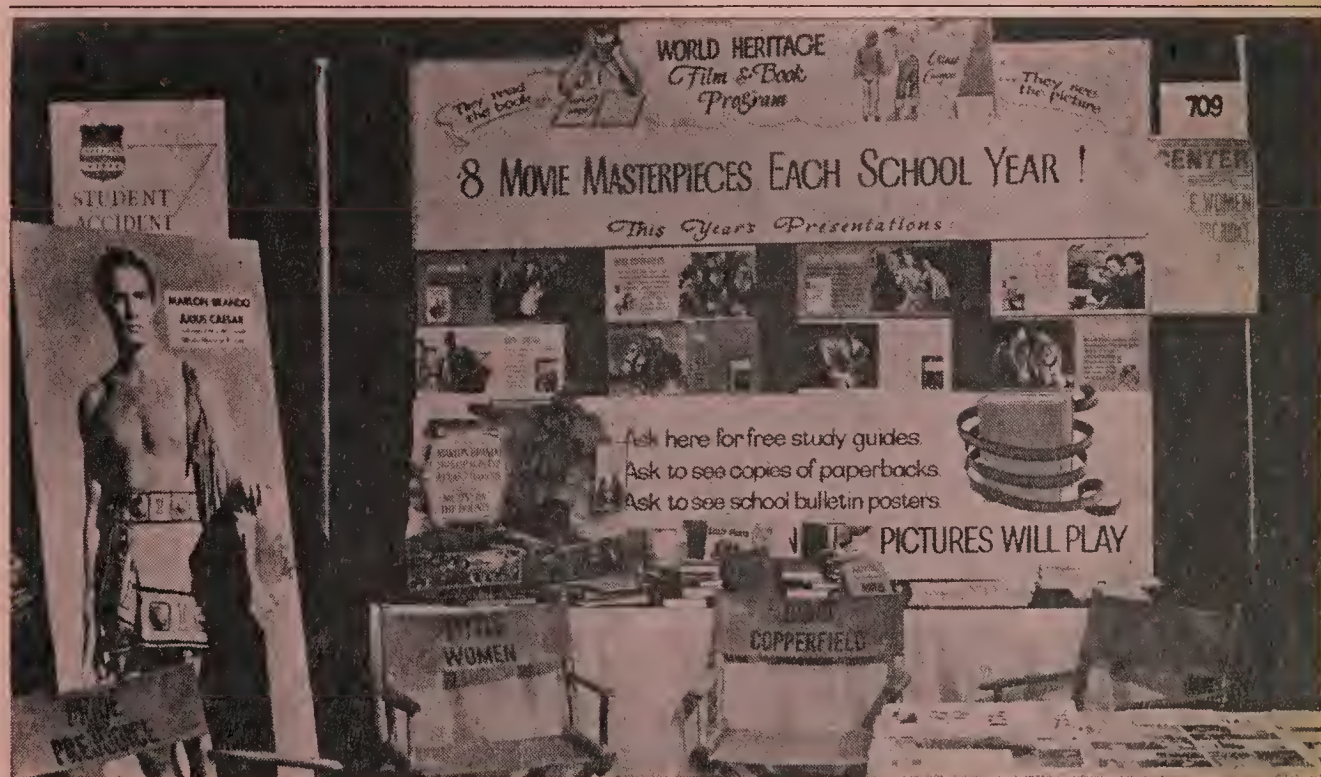
The ball and the three days of entertainment mirrored the gaiety and opulence of the French Riviera setting of the film, which was filmed there on location.

Leading civic, business, and state dignitaries from Las Vegas and the surrounding communities also participated in the extensive program, which was launched with brass bands and show girls.

A highlight of the event was the television coverage provided by the Steve Allen Show, which was flown from its Hollywood headquarters to film the Las Vegas festivities for a future telecast. Steve Allen was there to interview the guests and participate in the functions.

For the convenience of the newsmen, the Dunes Hotel set up a press room, complete with typewriters, telegraph and telephone

(Continued on page EX-486)



MGM's theatre cooperation behind its "World Heritage" Series is now extended to educators' conventions. This is a photograph of the booth at the recent American Association of School Administrators convention in Atlantic City, N.J., which was recently attended by over 25,000 from all over America.



**Stars** (Continued from page EX-485)

facilities.

The guests may not be millionaires, but for three days they lived like the millionaires shown in the film.

An intensive advertising and promotional campaign for the picture was to be backed by a special stanza of the Steve Allen Show telecast in 32 major cities in the U.S. In addition to those previously mentioned, also participating were Danny Thomas, Edie Adams, Robert Goulet, Betty Grable, and Carol Lawrence.

A big campaign heralded the opening of "Love Is A Ball" in the Greater Miami, Fla., area and in New Orleans. This coupled new exploitation ideas with time-proven promotions, and a powerful pre-selling drive was carried through with highly gratifying results.

One top stunt was the visit by a bikini-clad beauty to newspaper, radio and tv stations in each territory. The curvaceous press agent presented the papers' critics with two love birds in a red-ribboned cage, bearing a sign reading: "Just between us sexes—Love Is A Ball—It's for you and for me." Endowed with brains as well as looks, the scantily attired press agent carried an attache case full of stills, special feature articles, and layouts. Her portfolio displayed the picture's title in big letters, which was an added pre-seller when she invariably attracted the attention of passersby on her rounds.

For seven days before the picture's opening, an eight-column strip ran across a classified ad page of the Miami News offering guest tickets to those readers finding their names and addresses on the page. This strip featured the film's full credits and the theatres' playdates.

Another major stunt in Miami was a beauty contest at which a "Miss Love Is A Ball" was selected from scores of bikini-wearing candidates. This contest was covered by newspapers and radio and TV outlets in the area.

Several theatres in Miami admitted free to the opening performances all girls wearing bikinis, and several other kinds of contests met with unusual success in Miami, Ft. Lauderdale, Hollywood, and West Palm Beach. Most involved radio tieups.

For two weeks before opening, WFUN Radio, Miami, conducted a write-in "Matchmaker Contest"—asking "Who's the nicest guy in Miami and why?" and "Who's the most charming girl and why?" Winners received a night on the town, accompanied by the station's top disc jockey.

WCKR Radio, Miami, held a week-long write-in contest for the most words formed from using the letters in the picture's title.

Spanish-language station WMIE, Miami, offered prizes and guest tickets for listeners sending in the longest list of songs with the word "love" in the title.

A salute to Michel Legrand, composer of the "Love Is A Ball" music, was held on FM stations WVCG, WVEC and WAFM, all in Miami. Legrand, who attended the Las Vegas celebration, is on a tour of the country.

The United Artists and Mercury recordings got a heavy play on radio. There was an all-out saturation of music displays, including stickers with disc and theatre playdate information displayed on some 3,000 juke boxes in the area.

Large beach balls imprinted with "Love Is A Ball" were used as props for street and lobby ballyhoo.

Most of the activities in New Orleans were similar to those used in Miami, plus promotions tied-in with the Mardi Gras celebration.



The second annual Warner Brothers goodwill tour was announced recently by, left to right, Richard Lederer, director of advertising and publicity; Ernie Grossman, exploitation-promotion manager; and Joe Hyams, national publicity manager, who display case to be carried by Warners' publicists on coast-to-coast tour for "PT 109" and "Spencer's Mountain," the company's two big summer releases.

### "Papa" Reaps Music Harvest

The new Jackie Gleason starrer, "Papa's Delicate Condition," is being launched by Paramount with one of the biggest music promotions of the year.

Being rushed into national release are recordings of the featured song, "Call Me Irresponsible" for four major labels—Reprise, Roulette, Kapp and Capitol.

Big disc jockey and dealer promotions are backing the release of all four records; and Paramount field representatives throughout the country are working with record distributors in setting advance screenings, window and in-store displays, radio contests and other tie-ins.

At the New York Paramount Theatre, a free vacation trip to Puerto Rico for two will be won by some lucky patron in a special contest inspired by the film. Entrants must write in 100 words or less what they think their own father's "delicate condition" is. The winner and companion will fly to Puerto Rico via Trans Caribbean Jet for a six-day stay at the El San Juan Hotel. Fifty runner-up winners will receive Karu Jewlry gift sets.

in the Carnival Parade, pretty girls in a boat-shaped float distributed thousands of candy hearts with appropriate copy for the film.



Delores Kirby, winner, and runners-up Patricia Komatz, left, and Lynne Rosen, right, in the "Love Is A Ball" Peter Pan bikini contest held recently at the Eden Roc pool, Miami Beach, Fla., to promote the United Artists' film.

## Warners' Goodwill Tour Ballies Summer Releases

The second annual Warner Bros. Goodwill Tour will get under way this spring, spreading the word of the company's big summer releases, "PT 109" and "Spencer's Mountain," to more than 1,000 localities from coast to coast.

The announcement was made at a trade-press conference in New York by Richard Lederer, Warner Bros. director of advertising and publicity, on his return from a series of meetings at the Warner Studios in Burbank, Calif., with president Jack L. Warner, executive vice-president Benjamin Kalmenson and the company's publicity, advertising, exploitation and promotion executives.

"The Warner Bros. Goodwill Tour is a highlight of the company's continuing public relations program," Lederer said, "strengthening our company's ties with the local press, radio and television in communities across the country, the channels of communication with the moviegoers of the nation, and with theatre managers and their patrons."

Lederer pointed to the great reservoir of goodwill earned by Warner Bros. for itself and for Hollywood as a whole through the Jubilee of Films held under Warner's leadership at the Warner Studios two years ago. More than 300 representatives of the nation's press participated in the Jubilee.

Last year, the first Warner Bros. Goodwill Tour took publicity teams to more than 400 cities and towns throughout the United States in what has been universally applauded as a tremendously successful pre-release campaign.

This year's Warner Bros. Goodwill Tour, Lederer declared, will put a strong publicity-promotion force into the field in a fleet of Studebaker Wagonaire station wagons that will cover more than 50,000 miles to bring an assortment of special material on "PT 109" and "Spencer's Mountain" to approximately 2,500 newspaper editors and radio and television program directors. The three-week Goodwill Tour will start April 22.

"We think that 'PT 109' and 'Spencer's Mountain,' like last year's 'The Music Man,' are pictures with the widest appeal to audiences of all ages and are excellent entertainment representatives of the motion picture industry," Lederer said. "We consider our Warner Bros. Goodwill Tour for these pictures as helpful to the public image of our entire industry and we feel the men participating in this campaign actually are goodwill ambassadors for the film business."

Joining Lederer at the luncheon press conference were Warner Bros. national publicity manager Joe Hyams and exploitation-promotion manager Ernie Grossman, who will be field leaders of the Warner Bros. Goodwill Tour.

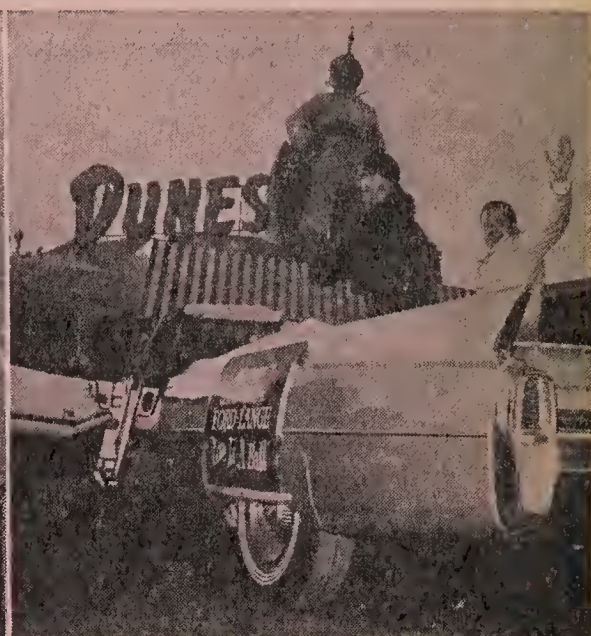
### Looney-Tune Merchandise Set

Warner Brothers Pictures, Inc., has issued licenses to Sea-Wide Industries, Inc., Philadelphia, Pa., for the manufacture of three products associated with the "Looney Tune" cartoon characters.

The new items, designed by Sea-Wide to take advantage of heavy exposure in television and other media of the Warner Brothers characters, are a battery-operated wall clock and an automatic, battery-operated toothbrush, both featuring the "Bugs Bunny" character, and a series of lamps using Bugs Bunny and the entire line of Looney Tune figures.



# Las Vegas Glitters For "Love" Bow



Shown above is part of the welcoming party at the airport, which featured youthful models; Michel Legrand, composer of the "Love

Is A Ball" music, conducting an orchestra at the airport; and, right, Hope Lange and Glenn Ford, stars of the UA film, arriving at the Dunes.



Star Ricardo Montalban, left, and producer Martin H. Poll, United Artists' "Love Is A Ball" are seen during festivities for the film.



Hope Lange, star, UA's "Love Is A Ball," who portrays the role of one of the richest girls in the world, takes a bath in her favorite medium.



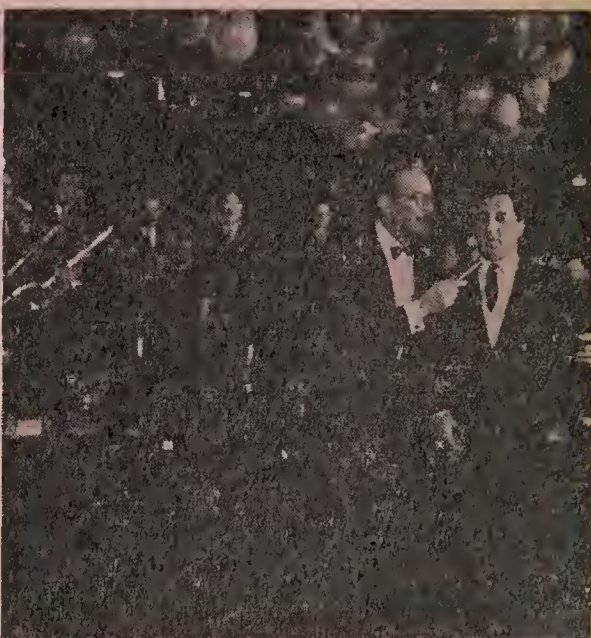
Stars Hope Lange and Ricardo Montalban at the premiere showing of "Love Is A Ball" at the Huntridge Theatre, Las Vegas.



Steve Allen filmed the Las Vegas festivities for a future telecast and is seen, left, with Telly Savalas, co-starred in UA's "Love Is A Ball." In the center are Betty Grable, Robert Goulet, and Carol Lawrence,



who contributed to the gaiety at the "Love Is A Ball" ball at the Dunes, while on the right, Allen is seen with Danny Thomas during the television show.





## THE EXHIBITORS' EXPLOITATION EFFORTS

C. V. MITCHELL, manager, State, Fostoria, Ohio, says he ascertained from local schools that the children would have a holiday on Washington's Birthday, so he went to several merchants and promoted birthday "gifts," small items, but a lot of them, giving him many gifts to pass out at the special matinee he held. From a local bakery he promoted some cherry tarts which were passed out to the "lucky" kids. The cooperating merchants put a line in their ads mentioning the special show; and I mentioned their names as donors of the prizes in my special ad. Signs were made for all the theatre's front door windows giving complete information about the special show, such as time, admission, title of film shown, and the very important copy reading: "Save your ticket stubs for the many 'birthday' gifts."

After they were contacted, teachers in all the schools told the pupils about the "birthday show" at the theatre on their day off.

When the big day arrived, I found I was in competition with the local roller skating rink, which had skating all day for 10 cents; but I still did a landslide boxoffice.

The local newspaper sent a photographer who took pictures, which it ran with a story.

By request, the police department sent someone over to direct traffic as the children left the theatre and were crossing the street.

All in all, it was sure gratifying to see plans for a special show materialize successfully.

GLEN ALLEN, manager, Indiana, Marion, Ind., held his second annual "Hollywood Premiere" in which the Marion High School Booster Club under the direction of Mrs. Annalee Cloud and Mrs. Phyllis Florea, presented a live hour of stage show impersonating famous screen and recording stars. The High School Band furnished the musical accompaniment.

There were floodlights, etc., and all the atmosphere of a Hollywood first night with approximately 100 high school boys and girls taking part. Participants arrived at the theatre in cars furnished by a cooperating dealer.

The Booster Club shared in the proceeds and sold tickets at 80 cents each in advance. Extending cooperation were the Merion Fire Department, the police department and the mayor.

It is planned to make the "Hollywood Premiere" an annual event.

Newspaper publicity was plentiful for the students' event; and a full page coop ad in The Marion Chronicle by eight merchants helped herald the show.

ED McGLONE, manager, RKO Palace, Columbus, Ohio, along with John Barcroft, Barcroft Advertising Agency, publicity representative of Grandview Inn and the Palace, arranged for The Four Saints, night club and recording combination, who record under Warner Brothers' label, plugging Warners' "Days Of Wine and Roses" in a personal appearance at the theatre. The combo, appearing at the local Grandview Inn, presented the title tune and other numbers in two 30-minute stage appearances. Their recording of "Days Of Wine and Roses" is a popular item. Give-away copies of the disc were autographed at the theatre by The Saints.

# Critic Plus Expert Should Comment On Films Like "Freud," "Lawrence"

BOSTON—Edward L. Bernays, the "father of public relations in the U. S." a nephew of Sigmund Freud, who moved to Cambridge, Mass., from New York recently, and is there completing his memoirs, called on Boston film critics to use double reviews, one by an expert on the subject, on films in the category of "Freud" and "Lawrence of Arabia."

"Film criticism serves a useful social purpose," Bernays said. "Qualified critics in newspapers and magazines pass judgment on the artistic merit of what is presented to the public, its dramatic impact, its value judgments, the plot, but not the factual accuracy. The critics, it seems to me, do not and cannot be expected to qualify as experts on the wide variety of historical and contemporary individuals and situations presented, from Middle East emirs to psychoanalysis. That is after all, not their function."

"Yet in the absence of such factual evaluation, 'Lawrence of Arabia' is regarded by many who have viewed it as a true depiction of the characters and events shown, which is of course not the case. The public regarded a drama about Freud, which played in Boston last year, as a truthful picture of him, his family and psychoanalysis. I happen to be a nephew of Sigmund Freud and know at first hand that many of the characters in the play and psychoanalysis itself were drawn in a highly distorted form. I do not refer to minor inaccuracies but major misleading distortions."

"With the forthcoming showing of 'Freud,' the film, in Boston, it seems to me that it is well to point out that Freud, the hero of a possibly pleasurable film, and Freud, the person, are not necessarily one and the same, and that dramatic license and oversimplification may have been taken with psychoanalysis. I can make no comment on the film because I have not seen it, but the principle remains."

"This leaves an important gap in our society, which gets no proper evaluation, with broad consequences to the society. The dangers to the society in the acceptance of a distorted image of reality of its historical figures are obvious."

"Here is a possible solution of this problem so fraught with public interest. Why cannot the media that concern themselves with criticism of the films, the newspapers,

magazines, occasionally radio and television initiate an innovation. Every time the artistic merits of a film about a historical figure or situation are evaluated by the film critic, why not add a critique of the film by an expert in the particular area the production covers. This will weigh the picture from the standpoint of its conformance or deviation from facts, as the expert historian, scientist, or biographer knows them."

Bernays prefaced his call for double reviews on historical and biographical films by both the film critic and an expert to Boston film critics in a statement:

"Motion pictures are increasingly affecting the images in the public mind of the historical figures that have made our society. People who attend films about Disraeli, Louis Pasteur, Helen Keller, Lawrence of Arabia, or Freud accept the fictional presentation as the unvarnished truth. Often the public does not know of the great difference between a film that appeals to its audience and truthful history. Dramatic license, the intentional deviation by the writer from rule, convention, or fact, for the sake of literary, artistic, or commercial effect often distorts reality."

"The public's thoughts and attitudes towards events and characters portrayed are entirely different from what they might have been, had reality been presented. Since there is no national labeling law that separates truth from fiction, and the public often accepts fiction as the truth, a twisted picture of reality results, even though this may be coincident with an enjoyable evening at the film house."

Bernays, who is the author of "Public Relations," "The Engineering of Consent," and other books, is credited with having founded and named "public relations" in the United States, and since 1919, in partnership with his wife, Doris E. Felischman, has advised a who's who of industry, profit and nonprofit organizations, and government.

In his statement to film critics of Boston and surrounding newspapers, he said: "Why not start off with the new Freud picture and have it reviewed not only by the authoritative and respected film critic but also by a respected authority on Freud and psychoanalysis. Greater Boston has many such internationally known experts, whose factual reviews of the picture should make interesting and socially constructive reading next to your own review."



The largest and most unusual mechanical billboard ever to adorn Hollywood Blvd., is the one built by Universal as part of its promotional campaign on "The Birds."

## "BIRDS" (Continued from page EX-485)

is a large painting of "Tippi" Hedren being menaced by a huge 483 square foot mechanized crow with illuminated eyes that moves its body, flaps its wings and pecks at "Tippi" with its bill.

In addition to this mechanical bird, the largest of its kind ever erected by Pacific Outdoor Advertising, U is using nearly 100 illuminated billboards throughout the Los Angeles area for "teaser" 24-sheets on Day-Glo paper carrying simply a picture of Hitchcock and the slogan "The Birds Is Coming."

**EXPLOITATION**—an encyclopedia of useable exploitation stunts—is published every other week as a section of MOTION PICTURE EXHIBITOR.



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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

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DRIVE-INS: Increase your concession profits . . . Pre-show and intermission tapes . . . Personalized . . . Guaranteed to sell . . . Free sample. CONTINENTAL SOUND SERVICE, P.O. Box 199, Cheyenne, Wyoming.

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USED THEATRE SEATS, RCA Sound System, Brenkert Lamps, 2 Century Projectors, Cinemascope Lens, 12'2" x 24'11" Screen. JOHN W. PATTON, Box 187, Whitley City, Ky. Phone: 376-5733.

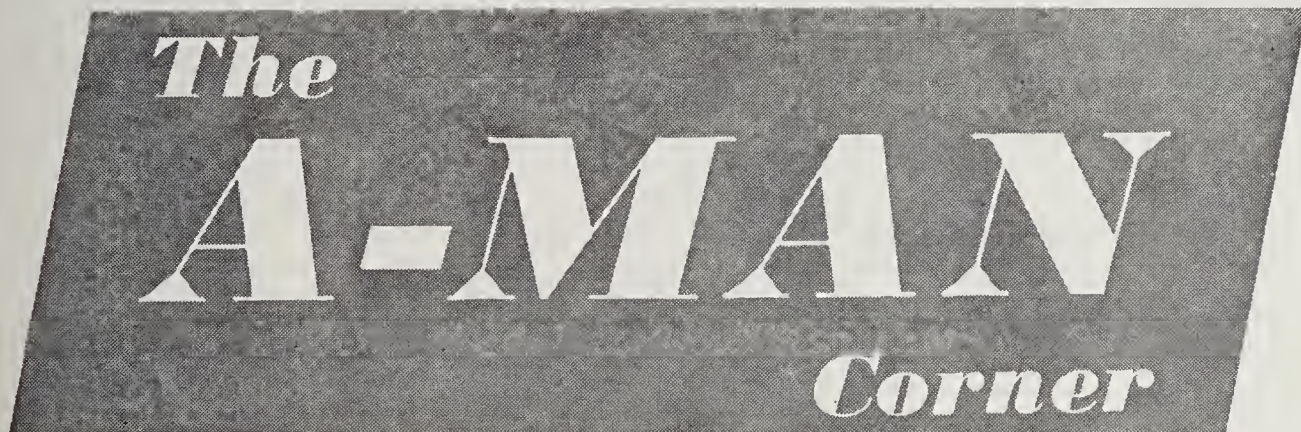
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MATURE MANAGER, twenty years experience art and conventional. Campaigns, public relations, desires position Connecticut. Salary or commission, if not successful, I will bow out. BOX A313, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER WANTED for drive-in theatre in Rhode Island area. Give experience, references, age and salary desired in first letter. Reply directly to BORO DRIVE-IN THEATRE, South Attleboro, Mass. (313)

WANTED: FULLY EXPERIENCED theatre managers. Exploitation minded, join progressive organization. Salary, concession commissions, hospitalization, profit-sharing. Write ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, L.I., N. Y. (313)

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# VARIETY PICTURE GROSSES

**145G; 'Lisa' Wow 20G, 5th**

New York, Jan. 29.  
being over-  
pictures this  
first runs.  
and the  
\$2.50 scale starting Feb. 6.  
State (Loew) (J  
—"Mutiny on  
(12th wk). This  
urs.  
0 of  
1 row

**'Lisa' Whopping 101 1/2G in 3d**

Chicago, March 5.  
mer weather, hot new pix  
ealthy holder  
p to  
are all add-  
hi fir  
Was  
\$34.00  
ers

**Broadway Gros**

**'Lisa' Wow \$10,000, 2d**

Washington, Feb. 12.  
Mainstem is spotty this session  
with the mercury soaring to the  
50's and then dipping back to the  
20's again. "Diamond Head" looks  
smash at m... in first but

**'Lisa' Wham \$16,000,**

Philadelphia, Feb. 19.  
Exhibitors' spirits perked as biz  
did the same over the past week-  
end. Opening day of "David and  
Lisa" at  
high for

**'Lisa' Great 10G, 3d**

Washington, Feb. 19.  
rong fare is clicking this round  
pite wet and cold weather. "To  
Mockingbird" shapes wow in  
ialer at the Town. "Son of  
bber" is sock in two spots.  
Diamond Head" is smash

**'Lisa' \$14,000**

Boston, March 5.  
Friday (11) noted "Cin-

**'Lisa' Great 12G,**

Los Angeles, Feb. 12.  
First run biz is holding up well  
here this session despite a stormy  
weekend. Trade is doing so well  
because of a number of notent

**'Lisa' Sock 9G**

Washington, Feb. 26.  
Boff selection of quality pix  
and Washington's birthday will  
boost biz to a high plateau this

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IN THE CREATION OF 'DAVID & LISA'!"**

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**MOTION PICTURE**

# EXHIBITOR

**MARCH 13, 1963**

Volume 69

Number 11

IN TWO SECTIONS • THIS IS SECTION ONE



## **Record Turnout At Show-A-Rama VI**

(See page 8)

## **Physical Theatre— Extra Profits Dept.**

Showmen from everywhere are expected to turn out in force to honor one of the industry's most respected sales executives, Charles Boasberg (picture), president of Paramount Film Distributing Corp., at a national exhibitors' testimonial luncheon at New York's Americana Hotel on Wednesday, March 20.

**CRITICISM OR "YELLOW" JOURNALISM . . . see editorial—page 4**



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# OF ARABIA

one of the all-time great films" — *N.Y. Post* / "Surpasses them all in greatness" — *Boston Herald*  
the great films of all time" — *San Francisco Examiner* / "The best picture I have seen in  
of our time" — *Louis Sobol* / "The best filmmaking in recent years" — *Chicago Sun-Times*



# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices.



Volume 69 • No. 11

MARCH 13, 1963

## CRITICISM OR "YELLOW" JOURNALISM

"YELLOW" JOURNALISM is supposedly a thing of the past. Yet the phrase fits a particularly nasty fact of the present. No other industry is so plagued with smart aleck, offensive ink-dribblers who call themselves "critics" as is the amusement field.

Freedom of the press is a jealously guarded American right, and its importance can't be overstated. However, this should not include the right to go out of one's way to harm a motion picture or any other amusement effort. A lack of malice and a desire to build something better rather than destroy should be the standard and the basis for all critical reviewing.

Some years ago, as part of a community project, we suggested that the fund raising organizations take over a religious weekly having then approximately 1,000 circulation. For five years, aided by a fund of experience as a working publisher, we guided this paper and its affairs as president and treasurer. There were no miracles, but we did try to apply practical business principles to the operation of this paper. The circulation, verified by the Audit Bureau of Circulations, rose to more than 60,000 weekly. From a money-losing proposition, the community has gained up to \$150,000 per year profit and more for the past 12 years. In addition, the widespread acceptance of the publication in the religious community provides considerable savings during various fund appeals in both money and

manpower.

The appreciative community referred to is Philadelphia. Feeling its oats, the publication recently established a department of film criticism. This is a laudable enterprise, but the so-called "critic" soon proved he was far more interested in self-aggrandizement than in better movies. Out to make a name for himself, he has discovered what so many before him have learned—if you want attention, blast the movies.

It should be understood that the amusement industry generously and rightfully contributes to all fund appeals of the religious community. They have complained on several occasions about what they feel to be unfair treatment at the hands of this so-called critic. So far, there has not been a single effective reply from the responsible leadership of the publication. Some amusement industry leaders have recommended that all industry support to their campaigns publicized by the publication be withdrawn. They point out that if any director of the publication were unnecessarily offended, he would complain viciferously and do just that.

Let these pathetic sheep who suddenly turn their noses upwards and give silent encouragement to unfair tactics learn their lesson the hard way. Let there be action against this publication's offensive excesses, which hardly merit the name of "intelligent criticism."

## "FIRST RUN" IN 1940

KEN PRICKETT, executive director of the I.T.O.O., has come up with an excellent idea that might be tried in different necks of the woods.

Arrangements have been completed whereby the daily newspapers in Columbus, Ohio, have agreed to list the year of release with pictures to be shown on television.

This should take some of the steam out of the station's banners proclaiming an impending "First-Run" that was originally released to theatres in 1940. Were not so many video stations controlled by newspapers, we would find it difficult to believe this misleading advertising could find its way into any paper's pages.

Surprising as it may seem, MOTION PICTURE EXHIBITOR knows of cases where exhibitors have registered com-

plaints with the Federal Trade Commission that produced no effect. Perhaps this alleged "watchdog" fears the newspapers may uncover some dirt in the doghouse should they act in this matter?

Exhibitors should have guts enough to demand proper treatment or withdraw their advertising for a month. What they would lose during this time would be more than made up later, after the injurious and misleading tv ads were halted.

Newspapers "live" on Hollywood stories, even though they charge theatres for FREE space and photographs.

This will take guts and more organization than our industry can customarily muster to pull off, but it is worth the effort. It cannot be "left up to the other fellow." The only thing the exhibitor needs is the will to correct a galling situation.

## FOX EYES A BRIGHT FUTURE

To THOSE in the industry and on the sidelines who know the man Darryl Zanuck, the announcement that 20th-Fox was ready to roll the cameras on many top new properties came as no surprise.

There was general agreement that if anyone could restore 20th-Fox to the position of prominence in the industry that it has always enjoyed, that man was Zanuck. The 24 films on the Fox slate, with starting dates and casts already assigned, should prove a needed shot in the arm for theatres everywhere at the

mercy of an ever-tightening product squeeze.

The 20th-Fox resurgence is cause for real joy. Of course, there are hurdles that must still be overcome, but if the money-men keep hands off and let the movie-men make the decisions, the way back will be navigated successfully.

To Zanuck and the fine manpower that surrounds him, we say God-speed and good luck. A strong 20th-Fox can give a big boost to everyone in the industry.



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Gold Bands

Mr. and Mrs. Matthew Mack Margoline, Chester, Pa., announced that their daughter, Fern, will be married to Jay Milton Heimlich on March 31 at Temple Beth Emeth, Wilmington, Del.

### Obituaries

Louis D. Anast, 82, father-in-law of Russell A. Bovim, Loew's city manager in St. Louis, Mo., died in Columbus, Ohio.

Roy Joseph Fricken, 50, chief poster clerk of Exhibitors Poster Exchange, Inc., New Orleans, La., died of a heart attack while attending a mass at St. Joseph Church. Survivors are two sisters and three brothers.

Giacomo Rossi, 84, father of Charles, Stephen, and John Rossi, who operate several theatres in the Adirondack section of New York State, died after complications setting in as the results of a fall sustained at his home in Hoboken, N.J.

Mike Simons, 61, for many years MGM's director of exhibitor relations, died of a heart attack at his home in McComb, Miss. At the time of his death he was associated with the Ted Solomon Theatres in the New Orleans area. He is survived by his wife and a daughter.

Matthew B. Sullivan, 59, died in Buffalo, N.Y., General Hospital of a heart ailment. He was formerly branch manager for United Artists and Warner Brothers in Buffalo, and at the time of his death headed Metal Structures Company there. He is survived by his widow, three sisters, and a brother.

### Ricketts Heads UTO Unit

KANSAS CITY, MO. — The first annual showmanship award of United Theatre Owners of the Heart of America was presented to Paul Ricketts, Ness City, Kans., veteran exhibitor, by Edward Lachman, Lorraine Carbons distributor, who announced that he would attend each Show-A-Rama to make the award. Later, Ricketts was revealed to be the new president of the UTO, succeeding Fred Souttar.

Souttar was presented a pair of gold cuff links by Richard Orear, chairman of the board of UTO, and Beverly Miller presented a plaque of appreciation to Orear.

Other new UTO officers are Douglas Lightner, first vice-president; Glen Dickinson, Jr., circuit executive vice-president, second vice president; Abbott Sher, film delivery service executive, secretary; L. J. Kimbriel, Missouri Theatre Supply, treasurer.

### Catholics Honor Exhibs

GRANITE FALLS, MINN.—Two theatre owners have been honored here for showing, for 36 years, only top-rated movies as classified by the National Legion of Decency.

At Mass in St. Andrew's church, Mr. and Mrs. Joseph Schindele were awarded the Benemerenti papal medal—seldom given to both husband and wife. But for Mrs. Schindele the honor was posthumous, for she died Dec. 7, the day before the honor was approved in Rome.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., March 11

## U Offers 215 Post-48's To TV For \$21,500,000

NEW YORK—Milton R. Rackmil, president of Universal Pictures Company, Inc., announced that Universal had determined to make available United States and Canadian free television exhibition rights in 215 of its post-48 feature films (including releases through 1956).

Rackmil stated that Universal was prepared to negotiate with any responsible distributor for a seven-year exclusive distribution license providing unlimited runs for such television exhibition and that such license would provide for the payment to Universal for its interest in such pictures of \$21,500,000 (approximately one-third of which would be payable on execution of the agreement) plus a percentage not in excess of 50 per cent of the proceeds after recoupment by the distributor of a distribution fee, of the guaranteed payment to Universal and other allowable expenditures.

Rackmil added that he hoped that any distributor who is qualified and interested would communicate with Universal promptly so that negotiations could proceed without delay.

### U's "List" For TOA Plan

NEW YORK — The Theatre Owners of America has selected Universal Pictures Company's "The List of Adrian Messenger" for its third important Hollywood Preview Engagement, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, at a luncheon at the Hotel Waldorf Astoria climaxing the company's week-long national sales convention.

Nat Fellmann, chairman of TOA's product committee, working in close cooperation with Matty Polon, vice-president of RKO Theatres, reported that they had arranged with Uni-



## BROADWAY GROSSES

### Fair On Mostly Holdovers

NEW YORK—Fair business was the order of the day in the Broadway first runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Papa's Delicate Condition" (Paramount). Paramount claimed \$26,000 for the opening week.

"To Kill A Mockingbird" (U). Radio City Music Hall, with stage show, did \$95,000 on Thursday through Sunday, with the fourth, and last, week sure of \$135,000.

"The Longest Day" (20th-Fox). Warner reported \$22,000 for the 23rd week.

"Son Of Flubber" (BV). DeMille announced \$16,000 for the fifth week.

"The Wonderful World Of The Brothers Grimm" (MGM-Cinerama). Loew's Cinerama had \$12,000 on the 31st week.

"Mutiny On The Bounty" (MGM). Loew's State had \$22,000 for the 16th week.

"Kid Galahad" (UA). Astor claimed \$9,000 for the opening week.

"Diamond Head" (Col.). Victoria had \$23,000 on the third week.

"Her Bikini Never Got Wet" (Hakim). Forum announced the sixth week at \$10,300.

"Lawrence Of Arabia" (Col.). Criterion did \$43,000 on the 12th week.

"West Side Story" (UA). Rivoli had \$14,000 on the 73rd week.

versal to move up the August release of "The List of Adrian Messenger" to May 29.

"The selection of this important production by TOA for a Hollywood Preview engagement is very welcome news," Martin said in making the announcement, "and the entire sales and advertising facilities of our company will be put behind this picture to insure its outstanding box office success."

John H. Stembler, TOA president, promised the support of his entire TOA membership.



Principals at the recent 13th Annual Communion Breakfast for Catholics of the industry in New York were, left to right, Right. Rev. Msgr. Thomas F. Little, Legion of Decency; speakers Rev. Daniel Homan and Frank J. Sheed; and toastmaster Ed Herlihy. Frank Mooney, United Artists, was chairman of the event.



## READY TO EXPLODE IN

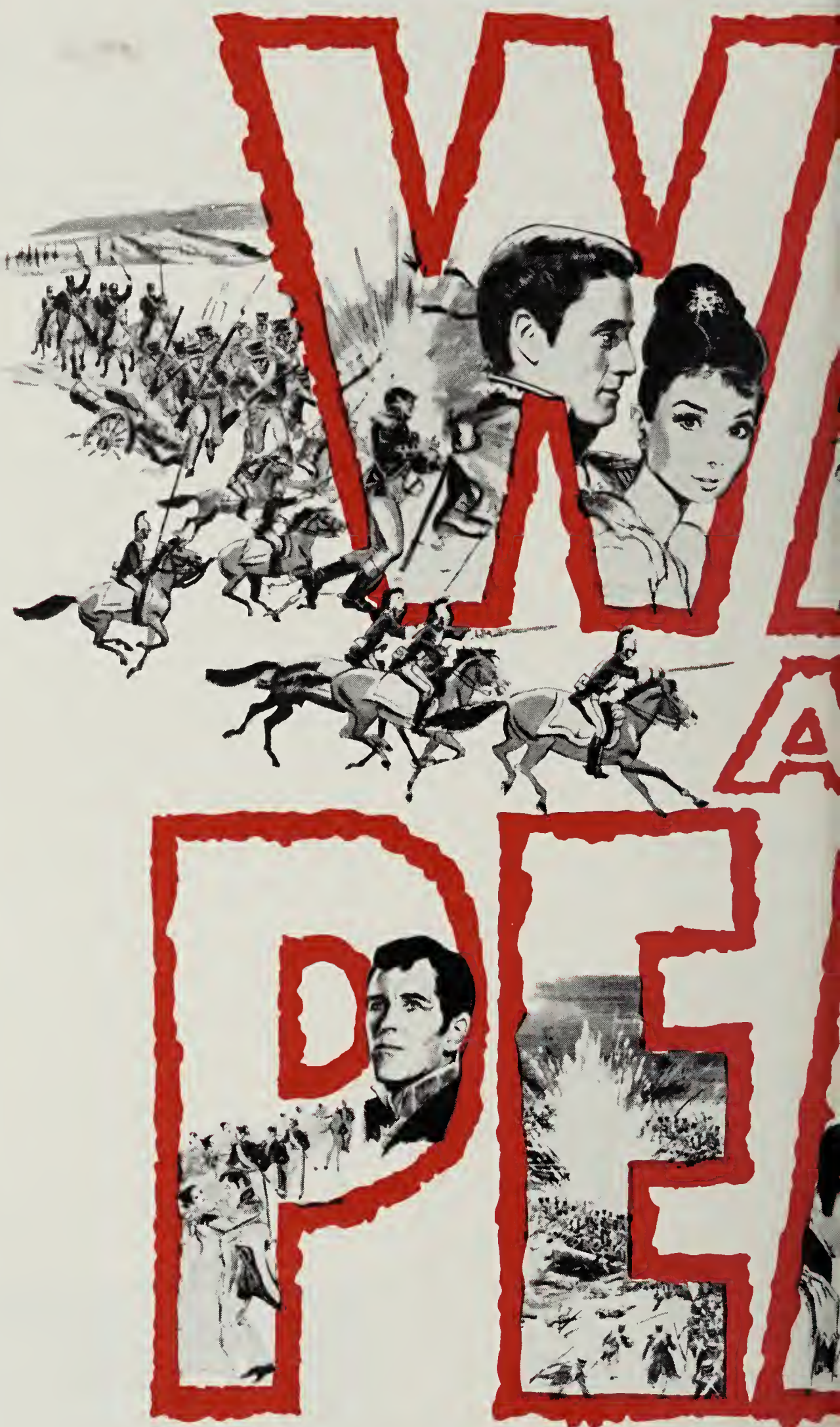
SAN FRANCISCO . . . . .	Paramount
NEW ORLEANS . . . . .	Saenger
DETROIT . . . . .	Grand Circus
LOS ANGELES . . . . .	Multiple
MILWAUKEE . . . . .	Towne
BOSTON . . . . .	Paramount
CLEVELAND . . . . .	Loew's Stillman
CHICAGO . . . . .	Esquire
ST. LOUIS . . . . .	St. Louis
WASHINGTON, D. C. . . . .	Capitol
BUFFALO . . . . .	Paramount
SYRACUSE . . . . .	RKO Keith
CINCINNATI . . . . .	Palace
DAYTON . . . . .	Colonial
CANTON . . . . .	Loews
NEW HAVEN . . . . .	Paramount
SALT LAKE CITY . . . . .	Utah
MOBILE . . . . .	Saenger
KANSAS CITY . . . . .	Paramount
YOUNGSTOWN . . . . .	Palace
OMAHA . . . . .	Omaha
DES MOINES . . . . .	Paramount
PROVIDENCE . . . . .	Strand
MACON . . . . .	Bibb
SAVANNAH . . . . .	Savannah
KNOXVILLE . . . . .	Riviera
WORCESTER . . . . .	Capitol
PORTLAND . . . . .	State
TULSA . . . . .	Orpheum
LITTLE ROCK . . . . .	Arkansas
ALBUQUERQUE . . . . .	Sunshine
LINCOLN . . . . .	Nebraska
RICHMOND . . . . .	Colonial
TORONTO . . . . .	Multiple
MONTREAL . . . . .	Capitol

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WHEN YOU BOOK  
THIS BIG ONE...**

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**“WAR and PEACE”**

CO-STARRING

VITTORIO GASSMAN · Herbert Lom · Oscar Homolka · An

DIRECTED BY KING VIDOR · A PONTI-DELAURENTIIS PRODUCTION · BASED O



PICTURE EXPERIENCE



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HELMUT DANTINE • BARRY JONES  
ANNA MARIA FERRERO • MILLY VITALE • JEREMY BRETT • AND JOHN MILLS  
"WAR AND PEACE" BY LEO TOLSTOY • RE-PRESENTED BY PARAMOUNT



READY

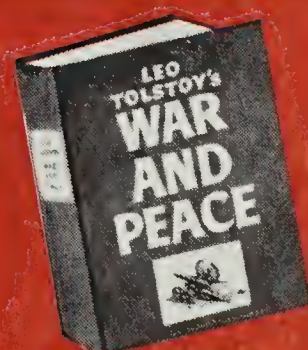
to explode with Paramount's  
all new merchandising  
campaign designed for and  
directed at today's  
moviegoers... millions of them...  
new to this magnificent  
motion picture achievement!

AIM

to capture your share of this  
huge audience with the  
newly created ad campaign  
charged with ticket selling  
impact... exciting new poster  
and lobby displays... saturation-  
styled radio spots and...

FIRE

away round-the-clock with a  
power packed package of TV  
trailers... spectacularly  
produced for spectacular  
results!! Screen them  
at your Paramount  
Exchange!!



FROM THE GREATEST  
NOVEL EVER WRITTEN!



# Record Turnout For Show-A-Rama Meet

## Klein Keynote Address Features "Talaria" Plan; Orear Outlines Proposal For Ticket-Selling Effort

KANSAS CITY, MO. — The exchange of ideas and experiences toward more progressive theatre operation were the purposes behind Show-A-Rama VI, the annual convention of theatre men sponsored by the United Theatre Owners of the Heart of America at the Hotel Continental.

That's the viewpoint expressed by Douglas Lightner, general chairman and general manager of Commonwealth Theatres.

Around 900 theatre men and industryites gathered for the three-day event, including registrations from more than 30 states, Canada, England, and France.

The trade show saw every available space allotted and showed the theatre men the latest in equipment, concessions, and ideas.

The program was boiled to the essence before it ever was put on paper, according to Fred Souttar, president, UTO, and vice-president of Fox Midwest Theatres (National General).

Peak attention was devoted to the keynote address by Eugene V. Klein, president, National General, as his talk on "Make Way For Tomorrow" cited the new "Talaria," a technical advance which will permit closed circuit theatre telecasting in color. It is good to have new ideas, he said, but it is not enough. Good ideas must be given wings. New concepts have been the strength of the industry. This idea and many others must be used to the utmost. Klein said theatre operators should be on the ground floor of pay-tv and keep it a theatre medium.

A new ticket selling plan especially for exhibitors in the great plains states was unveiled by Richard Orear, president, Commonwealth Theatres, and member of the UTO Show-A-Rama general committee. The gist of his plan is to provide advertising and accessories especially geared to concepts prevailing in the midwest.

UTO will undertake to create 10, no less than eight, campaigns during the next 12 months, providing a complete advertising package. This will include newspaper ads of popular dimensions in mat form, radio transcripts on tape or discs, and other gimmicks for helping sell the picture.

Whether or not the plan is put into action depends upon how many exhibitors sign up to use the service at a cost ranging from \$2.15 to \$4.50 each per kit. This will be available to UTO members at these prices; and, at the same price, to others who acquire a UTO associate membership at \$15. UTO has earmarked \$50,000 to put the plan into action for the year, Orear said.

The convention's sessions were primarily designed for documentation of exploitation campaigns on important upcoming releases, each presented by an experienced theatre man. Another session was devoted to concessions and a small town theatre clinic.

Awards were made citing as female star of the year, Sandra Dee; as male star of the year, Jack Lemmon; with a special award going to Peter Fonda as a promising newcomer.

A late-comer to the program was Sean

## Hyman To Tell Exhibs Results Of Studio Talks

NEW YORK—Edward L. Hyman, AB-PT vice president, and Morris Sher, an assistant, returned after a month in Hollywood and Phoenix. He will meet with members of the trade press on Tuesday, March 19, to apprise them of the forthcoming pictures he saw at the studios and to disclose the results of his meetings with studio heads and their executive staffs.

Hyman's findings have been included in his annual "Report From Hollywood" due for release later this month to exhibitors who have endorsed his program of Orderly Release of Quality Product Throughout the Year.

## Columbia Net Dips

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, reported gross earnings of \$1,767,000 for the six months ended Dec. 30, 1962, with net earnings, after taxes, of \$817,000 or 46 cents per share. This compares with gross earnings of \$1,890,000 and net earnings of \$1,637,000 or 98 cents per share for the corresponding period of the previous year.

The company reported that current earnings were reduced by a provision for full federal taxes while the previous year's six months benefited from a tax-loss carry forward.

Schneider stated that on the basis of its highly successful road show engagements thus far, "Lawrence Of Arabia," winner of 10 Academy Award nominations, could emerge as one of the box-office champions of all time. "Barabbas" and "Diamond Head," he said, were doing unusually good business both here and abroad, and the impact of revenues from these productions would not be reflected until the final portion of this fiscal year.

## SPG Honors Spiegel

HOLLYWOOD—Sam Spiegel was named best producer of the year for the Sam Spiegel-David Lean Production of "Lawrence of Arabia" at the Screen Producers Guild's annual Milestone Awards ceremonies.

Connery, of the cast of United Artists' "Dr. No," one of the pictures given the exploitation treatment. He was accompanied by three girls boosting the film, Jane Europh, Marilyn Chase, and Valerie Fowles; and Herb Pickman, New York UA staff.

Another late-comer to the program was Martin Pool, producer, "Love Is A Ball," who was beginning a national tour on behalf of his United Artists' release.

Samuel D. Berns, producer, "Hollywood Spotlight News," addressed the convention and used a demonstration reel of the subject to exemplify his talk. He said his project enabled "all factions of the industry in a campaign to build audiences for future ticket sales, create a desire to see more pictures, and thereby help revive the movie-going habit. . . . Certain footage of Hollywood's major film makers is shown together in a single reel, via the new industry newsreel medium with its effect to generate a want-to-see more pictures."

(Continued on page 16)

## Fox Readies 24 Features For Production In 1963-64

NEW YORK—Darryl F. Zanuck, president, 20th Century-Fox, announced the corporation's production program for 1963-64.

All Hollywood productions will be under the supervision of Richard D. Zanuck, and all foreign productions will be under the supervision of Elmo Williams.

Starting April 22, "Take Her, She's Mine," in Technicolor, starring James Stewart and Sandra Dee, directed by Henry Koster, with screenplay by Nunnally Johnson.

Starting May 15, "Something's Got To Give," in Technicolor, starring Doris Day and James Garner.

Starting June 15, "The Last 24 Hours," to be produced in Berlin and Munich, and based on the best-selling book, "The Last Days Of Hitler."

Starting June 15, "Shock Treatment," a psychological melodrama.

Starting July 1, "Morituri," adventure melodrama laid in the Pacific during World War II.

Starting July 15, "Fate Is The Hunter," story of two airline pilots and their relationship during World War II, from best-selling book of same title.

Starting Aug. 1, "The Agony and The Ecstasy," in Technicolor, story of Michelangelo and his conflict with Pope Julius II.

Starting Aug. 15, "High Wind In Jamaica," to be produced in England and the Caribbean, with screenplay by Nunnally Johnson from book by Richard Hughes.

Starting Sept. 1, "The Sound Of Music," by Rogers and Hammerstein, in Technicolor, with William Wyler producing and directing.

Starting Sept. 1, "The Visit," starring Ingrid Bergman and Anthony Quinn, to be made in Yugoslavia. Based on famous stage play which starred Lunt and Fontanne.

Starting Sept. 15, "Montserrat" by Lillian Hellman, based on French play.

Starting Sept. 15, "Rapture In My Rags," to be produced in Scotland.

Starting Sept. 15, "Goodbye Charlie," comedy by George Axelrod.

Starting Sept. 30, "Watcher In The Shadows," to be made in England, an adventure melodrama by Geoffrey Household.

Other projects now in preparation for 1963-64 include "Justine," "Illicit," "Voyage Out, Voyage Home," "Trap For A Lonely Man," "Incense To Idols," "The Sand Pebbles," "Big River, Big Man," "The Greatest Raid Of All," "The Wingate Story," and "The Short Cut."

It was announced that Wyler had quit his post on the 20th-Fox board to free himself for the "Sound of Music" enterprise.

## Lury Joins AIP In Orient

NEW YORK—Robert M. Lury has been appointed American International Pictures' representative for Japan, Okinawa, and South Korea, it was announced by Samuel L. Seidelman, vice-president in charge of foreign distribution for American International.

Lury has dissolved his partnership with Shochiku Select and reactivated Select International Films.

Headquarters for Lury's new organization will be in Tokyo.



## N.Y. Classification Bill Waits For Industry Reply

ALBANY—Joint Legislative Committee on Offensive and Obscene Material took, almost at the same time, steps in two directions, the results of which could not be easily measured. Through chairman Luigi R. Marano, the film classification for school children bill was put over in the Assembly until Mar. 11, while he awaited "recommendations which the motion picture industry is sending to Albany, in an effort to help in the present situation." These were to come through Motion Picture Association of America.

Meanwhile, the annual bulky report of the Joint Committee was submitted to the Legislature. The document, which counsel James A. Fitzpatrick, Plattsburgh, prepared as his finale to 16 years' service with the Committee (originally a member, as Assemblyman, and later its chairman), devoted 19 pages to vigorous statements against "censorship" and "classification" made by MPAA spokesmen at a public hearing, Sept. 27, 1962.

Report also contained answering comments by Fitzpatrick, together with a plea for passage of the "purely advisory" classification bill.

The MPAA representatives whose texts appeared therein were Miss Barbara Scott, attorney, and Mrs. Margaret G. Twyman, director of community relations. Arguments by Geoffrey Shurlock, director of the Production Code Administration, and Arthur Hornblow, Jr., film producer, were likewise made part of the record, along with the January, 1963, edition of "The Green Sheet."

Two of the Joint Committee's 15 "conclusions" dealt directly with motion pictures, and a third partially so.

The Committee found, "Motion pictures are featuring numerous 'adult' themes, dealing with sex, perversion, crime, and delinquency; parents should be adequately advised of the nature and content of such motion pictures."

Furthermore, committee held, "Much outright poronography is distributed and sold throughout the state—principally in the form of motion pictures, playing cards, and colored slides."

It is assumed the committee here referred to "stag films" and others not submitted to State Education Department's Motion Picture Division, for licensing.

"An abundance of televised crime and violence dictates enlightened caution in the selection of programs for viewing by children," the committee declared in its report.

"Increasingly difficult" was the group's description of efforts "to stem the flow of salacious material within this state." The "purveyors of smut" have been encouraged to "produce, distribute, sell, and exhibit progressively worse material"—by "public ignorance or apathy and liberal court decisions." At least, the latter "have discouraged enforcement officials and encouraged purveyors of smut."

"While we continue to hope, we cannot ignore the refusal of the Motion Picture Association to authorize its Production Code Authority to issue advisory classifications on Code-approved films," the Joint Committee's report observed.

## Columbia Names Ayres

NEW YORK—Gerald Ayres has been appointed assistant to Joyce Selznick, director of the story and talent department for Columbia Pictures.

# Allied Urges Clearance Over TV As Only Cure For "Growing Cancer"



Scenarist John Michael Hays recently delivered the script of Harold Robbins' "The Carpetbaggers" to Joseph E. Levine, president, Embassy Pictures, who will co-produce the film with Paramount Pictures.

## Embassy Launches Drive To Honor Joe Levine

NEW YORK — Embassy Pictures has launched its 1963 "Joseph E. Levine Sales and Collections Drive" to honor the dynamic president of the company.

The 13-week drive, running through May 31, is the company's first drive. According to Carl Peppercorn, vice-president and general sales manager, the sales department is prepared to do record-breaking business with an extensive array of product. Leading the list is "Long Day's Journey Into Night," for which Katherine Hepburn has been nominated for the best-actress "Oscar," and "Divorce-Italian Style," with three nominations, one for Marcello Mastroianni as best actor, and one each for direction and writing.

In addition to product previously announced, three important major pictures, to be announced shortly, will also be available during the drive period. Peppercorn stated that all sales personnel will be in a position to win substantial cash prizes and recognition in return for outstanding performance during the drive.

A five-man drive committee will determine weekly and cumulative scoring in determining the standings of the various branches and districts throughout the drive. This committee consists of Peppercorn; Robert R. Weston, vice-president for world advertising, publicity, and exploitation; Charles Cohen, exploitation director; Larry Ayers, home-office sales control manager; and Jules Sprechman, controller.

## "Peking" To Bow In May

MADRID—World premiere of the Samuel Bronston Production, "55 Days at Peking," will be held in London on May 6 at the Dominion Theatre, with Prince Philip, the Duke of Edinburgh, as guest of honor. The charity performance will be given in aid of the Sea Cadet Corps, of which the Duke of Edinburgh is Admiral, and is being planned as a highlight of the British capital's spring social and theatrical season, according to the J. Arthur Rank Organization, distributors of the 70mm Super Technirama Technicolor film in Great Britain.

DETROIT—National Allied's March report leads off with an editorial, "Cure for a Growing Cancer," dealing with the emerging trend of scheduling modern films on tv every Saturday and Sunday evening. It recalls Allied's 10-year struggle objecting "to the release of motion picture product to television."

It points to a recent instance when executive director Milton H. London (who wrote the editorial) and chairman of the board Marshall H. Fine asked film company presidents would they be willing to insert a clause in exhibitors' license agreements granting specific clearance over tv, to which replies were "evasive."

It concludes that to save the industry from "impending self-destruction," all industry must unite to the end all film contracts contain provision for clearance over free tv.

There is an article on the new Universal license agreement in which the small type deals with deduction of heater charges, reduces promotional and other passes to three per cent, prorating unplayed time when a picture is pulled without Universal consent, the return of a fully-numbered stub to each patron, and, in event of default, exhibitors' liabilities are increased and Universal's reduced.

President Jack Armstrong and London conferred with Universal vice-president and sales manager Hi Martin, who expressed surprise at some of their legal interpretations but assured them the provisions were inserted to protect Universal against a few exhibitors who have been using existing loopholes to avoid full payments.

He was reported as stating Universal had no intention of interfering with normal operations. He asked Allied to give Universal opportunity to prove there would be no hardship.

However, the report reproduces a subsequent letter from Martin that, regardless of the conversation, Universal would insist that each license agreement "will be limited to and enforced in accordance with its express written provisions."

The report reminds of its January, 1962, prediction as to proportionate contraction of new drive-in construction and expansion of indoor theatres, which has come true.

Allied Market Research Program reports 55 per cent of metropolitan area dwellers plan to move within the next five years, which will bring disaster to some theatres in the core of big cities, but provide opportunities for expansion and profit in other areas.

The report lists COMPO's activities, urging theatremen to pay requested dues, or in event of hardship, something.

It takes United Artists to task for its policy on "Jacqueline Kennedy's Asian Journey." It accuses UA of restricting theatre showings by demanding "exorbitant terms," in order to deposit money in the U.S. treasury earmarked for the U.S. Information Agency which footed the bills.

## Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable March 29 to stockholders of record March 18.



# Universal Plans 16-Feature Lineup To September, Martin Tells Meeting

NEW YORK—Universal Pictures Company will place in release 16 important new box office attractions during the first nine months of 1963, while continuing "Spartacus" in release and re-presenting two of its record grossers of the past year, Henry H. "Hi" Martin, vice-president and general sales manager, told the participants in the company's first national sales convention in many years, being held at the Hotel Waldorf-Astoria.

Martin noted that the box office names appearing in Universal's releases scheduled for the first nine months of 1963 and in pictures before the cameras and scheduled for production, include Marlon Brando, Montgomery Clift, Tony Curtis, Doris Day, Sandra Dee, Kirk Douglas, James Garner, Mitzi Gaynor, Cary Grant, Audrey Hepburn, Rock Hudson, Burl Ives, Deborah Kerr, Gregory Peck, Paula Prentiss, Tony Randall, Phil Silvers, Rod Taylor, Lana Turner, Cornel Wilde, and Gig Young, plus such outstanding picture-makers as Robert Arthur, Howard Hawks, Alfred Hitchcock, Ross Hunter, and John Huston.

The occasion marked the opening of the three days of formal business sessions at the Waldorf following two days of screenings of some of the releases set for the first nine months of 1963, including "A Gathering of Eagles," "For Love Or Money," "The List of Adrian Messenger," and "The Thrill of It All" for the assembled managers of Universal's 31 domestic branches, its regional sales managers, representatives of Empire-Universal which distributes Universal's pictures in Canada, and home office sales cabinet members and advertising, publicity and promotional executives.

Already in release since the first of the year besides "Spartacus" and the re-presentation of "Lover Come Back" and "Come September," are John Huston's widely hailed production of "Freud," which has just been selected as the U.S. entry at the Berlin Film Festival; "40 Pounds of Trouble," and "Mystery Submarine."

Scheduled for March release is "To Kill A Mockingbird," which has already opened to record business and has been accorded eight Academy Award nominations including "Best Picture of the Year," "Best Actor," "Best Direction," and "Best Supporting Actress." It has also been selected as the U.S. entry in the Cannes Film Festival.

This will be followed in April by Alfred Hitchcock's widely heralded "The Birds" in Technicolor, starring Rod Taylor, Jessica Tandy, Susanne Pleshette, and introducing Tippi Hedren, which has its world premiere at the RKO Palace and Sutton and 28 other theatres in the greater New York area on March 28; "The Ugly American," starring Marlon Brando, Sandra Church, Eiji Okada, and Pat Hingle.

May releases will be "Paranoiac," the new thriller from Hammer Film Productions, and "Showdown," starring Audie Murphy, Kathleen Crowley, and Charles Drake.

"Lancelot and Guinevere," the Emblem Production in Color and Panavision, starring Cornel Wilde, Jean Wallace, and Brian Aherne, is scheduled for June, along with "Tammy and the Doctor," the newest in the successful "Tammy" series, the Ross Hunter Production in Eastman Color starring Sandra

## COMPO Bulletin Boosts "Oscar" Telecast Promotion

NEW YORK—COMPO, which has been designated to obtain exhibitor support for the Academy Awards Telecast on Monday evening, April 8, has issued the first of a series of bulletins to exhibitors throughout the country. The bulletin urges participation of all exhibitors in the promotion and asks that it be advised of any unusual promotion ideas so that they may be passed on to other exhibitors.

The first bulletin contains a complete list of Academy Award nominations in all categories.

## Glen Alden Earnings Soar

NEW YORK—In 1962, Glen Alden Corporation achieved its best financial performance since the List Industries-Glen Alden merger in 1959, Albert A. List, board chairman, announced. Glen Alden earned \$7,514,000 on sales and revenues of \$115,004,000. This equals \$1.36 a share.

In 1961, Glen Alden earned \$3,038,000 on sales and revenues of \$91,529,000. This was equal to 54 cents a share.

The figures for 1962 include gains from sales of properties of \$2,189,000 equal to 40 cents per share.

Dee, Petre Fonda, MacDonald Carey, Beulah Bondi, and Margaret Lindsay.

July releases include "A Gathering of Eagles," in Color, starring Rock Hudson, Rod Taylor, Mary Peach, and Barry Sullivan, and "King Kong Vs Godzilla," produced by John Beck.

"The Thrill of It All," the new Doris Day, James Garner, Arlene Francis comedy in Eastman Color, is scheduled for August release along with "The List of Adrian Messenger," Joel Production directed by John Huston and starring George C. Scott, Dana Wynter, Clive Brook, and Herbert Marshall with Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum, and Frank Sinatra participating in unusual character delineation.  
(Continued on page 15)



President John F. Kennedy recently congratulated Robert S. Benjamin, chairman of the board of United Artists, upon his appointment to the post of national chairman of the United States Committee for the United Nations for the third successive year.

## Marathon Syndicate Suit Decided For Distributors

INDIANAPOLIS—The end of one of the longest film anti-trust actions on record came after 78 days of trial when a Federal Court jury found in favor of all of the defendant distributors and exhibitors in the Syndicate Theatres anti-trust suit.

The case was filed on Aug. 8, 1956, with Syndicate's basic claim being that the distributors were discriminating against it by refusing to serve its theatres in cities such as Columbus, Elwood, and Wabash at the same time as Indianapolis; and claiming that there was a conspiracy among the distributors and first-run exhibitors in Indianapolis to hold the Syndicate theatres back and deprive them of feature pictures until they had lost their value, particularly road-shows.

The distributors claimed that they were distributing their pictures as each felt in its own business judgment was reasonable and proper, and that there was no conspiracy; and they apparently proved this to the satisfaction of the jury.

The case was heard before Judge William E. Steckler.

Damages of \$2,700,000 had been sought by Trueman Rembusch's Syndicate Theatres, Franklin, Ind.

The verdict was culmination of a personal campaign against film specials and sales policies for them which Rembusch launched more than five years ago.

## IFIDA Fights Censor Bill

NEW YORK—Michael F. Mayer, executive director, Independent Film Importers and Distributors of America, Inc., released the text of a telegram to Governor John Dempsey of Connecticut assailing proposed censorship legislation in that state:

"Our organization of Independent Film Importers and Distributors has been informed that a measure has been introduced in the Connecticut Legislature authorizing censorship of motion pictures in Connecticut. We are certain that you, in accordance with the long tradition of liberty and free speech in the Nutmeg State, will oppose this legislation. As you are aware, a free screen is just as essential to our citizens as a free press and the free right to assemble. We respectfully urge you to take all necessary steps to defeat this pernicious legislation, aimed at destroying the right of individuals to choose their own film fare."

## Ferguson "Speaks" In Manila

MANILA—Robert S. Ferguson, Columbia executive in charge of worldwide advertising, publicity and exploitation, delivered a unique half-hour merchandising presentation here at the Diners' Club International Convention via "remote control" from his New York headquarters, utilizing magnetic tape recordings and special slide material.

Delegates representing more than 50 countries throughout the world "listened" and "watched" as Ferguson outlined the extensive program of global cooperation between the famed credit organization and "The Man From the Diners' Club," the new Columbia comedy starring Danny Kaye.

Following the sessions, delegates, along with leading government officials and political and social figures, attended a private advance screening of "The Man From the Diners' Club" at the Razal Theatre.



## MPAA Ad-Pub Unit Backs TOA's Slogan Campaign

NEW YORK—The publicity coordinating group of the MPAA advertising and publicity directors committee, under the chairmanship of Paul Kamey, met in the MPAA board room.

Among the items discussed were publicity and exploitation plans to support the Theatre Owners of America suggested slogan: "Tonight's the night to go out to a movie"; a campaign to back up the sale of Academy Award promotion kits to exhibitors and to develop continuous support in the press and on radio and tv for the April 8 Academy Awards telecast.

Among the suggestions presented by the committee to promote the new slogan were a four by 18 snipe to be used on all existing industry advertising space, on doors, on car bumpers, and wherever exhibitors can effectively spot them in their community; a promotion kit to be prepared jointly by MPAA and TOA that would contain, in addition to news stories and exhibitor tie-ins, a series of cartoons for newspaper reproduction built around the slogan. The group felt that much could be accomplished with a light touch in all approaches to the promotion of the slogan.

The committee emphasized that if the slogan campaign promotion is to succeed, it must be supported by all exhibitor groups, including National Allied and all regional associations. This is not the time, it was pointed out, to choose up sides, but rather to get behind the single objective of registering the new slogan with as many potential theatre patrons as possible.

Those attending the meeting, in addition to the chairman, were Hi Hollinger, Harold Rand, Max Stein, and Ira Tulipan.

## Schneider Joins Fox

NEW YORK—The appointment of Larry Schneider to the post of Latin America—Far East supervisor of advertising and publicity for 20th-Fox was announced by Harold Rand, director of world publicity.

Schneider's promotional responsibilities will also extend to Australia, New Zealand, and South Africa.

He joins 20th-Fox after serving for eight years as assistant director of international publicity for United Artists. In that capacity, he coordinated all advertising, publicity and exploitation campaigns, and handled representatives of the foreign press stationed in New York.

Previously, Schneider was in the international division of Columbia Pictures, where he served in a variety of key promotional posts. He succeeds Herbert Jaffey, who is leaving the company.

## Charnas Heads L.A. Branch

LOS ANGELES—Milton Charnas replaced Joseph Sarfaty as Los Angeles branch manager, it is announced by Morey (Razz) Goldstein, Warner Bros. general sales manager. Charnas was formerly assistant to the branch manager, and has been with Warner Bros. in several capacities for 17 years.

Irwin Yablans, Portland branch manager, will be brought into Los Angeles branch to serve as assistant to branch manager.

Coming into Portland as branch manager will be Martin Schnaegel, formerly a booker with Warner Bros. in Chicago. He will work under the direction of Jean Spear, Seattle branch manager.

# Lefko Lists Impressive MGM Lineup Of 36 Features For Release In 1963



On behalf of the Dallas Women of the Motion Picture Industry, Miss Rosemary White recently presented George Peppard with their first annual "Most Distinguished Young Motion Picture Star" award. Peppard was in Dallas for the opening of MGM-Cinerama's "How The West Was Won" at the Capri.

## Goch Upped By Essex

HOLLYWOOD—Howard W. Koch has been appointed executive vice-president of Essex Productions, it was announced by Frank Sinatra, president. In his new capacity, Koch will, in addition to being executive producer of the motion picture company, have an active role in Reprise Records in supervising administration, distribution, sales, foreign operations, the expanding A&R department, the art department, and advertising and promotion.

Koch joined Sinatra's Essex Productions two-and-a-half-years ago. He served as executive producer for "Come Blow Your Horn," "The Manchurian Candidate," "Sergeants 3," and "X-15." Prior to joining Essex, he was one of Hollywood's most prolific film and television producers and directors. He has also served as production consultant for many recently completed major films.

## Dudley Heads Cinerama Commercial Films Division

NEW YORK—Nicolas Reisini, president of Cinerama, Inc., announced an agreement with Carl Dudley, Dudley Pictures Corp., whereby Dudley becomes executive-in-charge of the newly-established Cinerama Commercial Films Division, with Cinerama camera and sound equipment, personnel, and certain exhibition facilities available to all commercial film producers.

Dudley has long been one of the leading producers of industrial and travel films, and also produced the successful "Cinerama South Seas Adventure."

"The commercial uses of Cinerama are almost limitless," says Reisini. "Already under negotiation are a Cinerama Theatre Exhibit for the 1964-65 New York World's Fair, as well as a filmed annual report for one of the country's major industries. We have also improved and will further utilize our new photographic-and-projection system so successfully used at the Seattle World's Fair 'Spacearium.'

NEW YORK—Following the announcement by president Robert H. O'Brien that Metro-Goldwyn-Mayer will release 36 pictures before the end of 1963, Morris Lefko, newly-elected vice-president and general manager of the company, listed the films that will make up the impressive release schedule.

O'Brien, in his statement at the annual meeting of stockholders, revealed MGM now has a record number of completed entertainments to place in release during the coming months.

The schedule, according to Lefko, is definitely outlined through August with 22 pictures to be released in that period.

Not included in the list of releases are four special productions that will assure major contributions to MGM's profit picture for many years to come, according to Lefko.

They are MGM-Cinerama's "How the West Was Won," with 21 key openings in the United States and Canada through March and currently breaking all box office records in overseas engagements; "Mutiny on the Bounty," a top money maker in world-wide engagements to date; "The Wonderful World of the Brothers Grimm," which has barely tapped its potential audience and is yet to be distributed in Cinerama houses abroad; and "Ben-Hur," continuing to play in numerous situations worldwide.

As a group, the pictures represent an impressive array of star power. Each of the releases will be backed by individually designed and aggressively promoted advertising, publicity, and exploitation campaigns.

March releases feature the Theatre Owners of America second Hollywood Preview attraction with 300 key engagements booked on March 15 for "The Courtship of Eddie's Father," starring Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, and Ronny Howard, produced by Joe Pasternak, directed by Vincente Minnelli; "Follow the Boys," starring Connie Francis, Paula Prentiss, and Russ Tamblyn, produced by Lawrence P. Bachmann, directed by Richard Thorpe; and "Seven Seas to Calais," starring Rod Taylor and Keith Michell, produced by Paolo Moffa, directed by Rudolph Mate.

Following a special pre-release engagement at New York's Beekman Theatre, "The Four Days of Naples," the widely-discussed Italian film which has been nominated for an Academy Award, will open at a number of selected theatres throughout the country.

Releases for April are "Come Fly With Me," starring Dolores Hart, Hugh O'Brian, Karl Boehm, Pamela Tiffin, Lois Nettleton, and Karl Malden, produced by Anatole de Grunwald, directed by Henry Levin; "It Happened at the World's Fair," starring Elvis Presley, Joan O'Brien, and Gary Lockwood, produced by Ted Richmond, directed by Norman Taurog; and "Rififi in Tokyo," starring Karl Boehm and Barbara Lass, produced by Jacques Bar, directed by Jacques Deray.

May releases are "In the Cool of the Day," starring Jane Fonda, Peter Finch, and Angela Lansbury, produced by John Houseman, directed by Robert Stevens; "Drums of Africa," starring Frankie Avalon and Mariette Hartley, produced by Al Zimbalist and Philip N. Krasne, directed by James B. Clark; "Flipper," starring Chuck Connors, produced by Ivan Tors, directed by James B. Clark; "Dime

(Continued on page 16)





United Artists recently hosted a junket to Las Vegas, Nevada, for the world premiere of "Love Is A Ball," and seen, in left to right order, are producer Martin Poll, and stars Ricardo Montalban, Hope Lange, and Glenn Ford at the Las Vegas airport; the crowd outside

the Huntridge Theatre, Las Vegas, scene of the gala premiere; and, right, Steve Allen doing his television show from the Dunes Hotel as all stars in the city were guests at a fabulous "Love Is A Ball" party which followed the premiere.

## The LAS VEGAS Scene

By "Gambling" Mel Konecoff

RIDDLE: What is it that is fairly tall, stands slightly stooped-over of late, has the right arm more developed than the left, and is financially busted to say nothing of being in need of sleep? Why that's us, of course, after attending the world preview of "Love Is A Ball" and engaging in a battle to the finish with the slot machines of that city.

A charter plane left New York carrying news, tv, and radio people, and stars Glenn Ford and Hope Lange towards Las Vegas. After a stopover in Chicago to pick up more of the same, where a band and scantily-clad models entertained, the land of sunshine and games of chance was reached. The path to a ball of a time was paved by UA national director of advertising, publicity, and exploitation Gabe Sumner, Maurice Segal, and Herb Pickman and others who were there prior. We had publicity manager Mike Hutner, exploitation manager Al Fisher, and exploiteer Addie Addison along with us, as well as ace press agent Lee Solters. Who could ask for more?

Anyhow, out there we met up with our counterparts from the west coast, and this contingent included producer Martin Poll, Ricardo Montalban and Telly Savalas, who are co-starred in the comedy, Steve Allen, etc. At the airport, we were welcomed by a swinging marching band, by bus drivers in top hats and tails, and by bikini-clad hostesses, who insisted on serving caviar and champagne. Silver dollars, the coin of the realm, were clinking all over the place as the UA reps passed out samples so we Easterners would know what they looked like.

The Huntridge Theatre was a sell-out, and large crowds were held back by police as stars and other guests arrived to be royally entertained by the film. Searchlights roamed the sky. The party that followed started at two in the morning, at which time Steve Allen taped his show, getting the stars to appear as well as other headliners, who were in the shows of the city's plush hotels. Hundreds of balloons, giant-sized bottles of champagne, etc., were all in order, and when one wearied of this, there were always the gaming tables.

The day was bright and sunny as the stars of the film and Poll appeared at press conferences around one of the pools at the lavish Dunes Hotel. They were shuttled from one group of interviewers to another as tape recorders and cameras preserved the affair for posterity. A huge pressroom helped get the many thousands of written words back to the newspapers and magazines of the world.

Glenn Ford, who admitted he liked having his own producing company because it gave him a tax break, said he couldn't tour for the film because he was due to start his next for MGM, with which company he has a contract to do one per year for five years. He makes two others annually as well. He has no tv plans but thought that the medium was good for developing new talent. He blamed tv for reducing the number of western films made, his favorite type, and he reported that they were ever so popular in Europe, Japan, etc., because there is never a dialogue problem, being easily understood. He said he would like to exploit a film whether or not he owns a piece of it as long as it fits his schedule. Incidentally, he believed that pay-tv will be everywhere eventually, both in theatres as well as in the home.

The others had a ball of a time making the film on the French Riviera, and Poll was going to make a number of tours on its behalf with the stars cooperating whenever possible.

The various hotels invited the newsmen and stars to be their guests at such shows as "Guys and Dolls" at the Dunes, with Dan Dailey and Betty Grable; Robert Goulet and Myron Cohen at the Flamingo; the Folies Bergere at the Tropicana; "Vive Les Girls" at the Dunes, etc.

We took the opportunity to go downtown to the Strip, where thousands of slot machines enticed thousands of players, young and old, to play. It was a fascinating sight. ("Son of Flubber" was playing the theatre on the Strip and a line was waiting to get in. No, we don't know if there were slot machines inside.) We also took a side trip to Boulder Dam and a tour through the giant installation and it is an impressive affair.

On the way back, the pilot tried to break the Chicago to New York record of 1 hour and 10 minutes, but missed by one minute and 45 seconds. We travelled at speeds of 735 miles per hour (140 of which was provided by a stiff tail wind).

We gave thanks to NEWSDAY columnist Jack Altshul for a lift home and then fell into bed for a much-needed rest with the words "nine is your point" and "Love Is A Ball" still ringing in our ears.

## Biblical Experts Assist De Laurentiis Epic Feature

ROME—In a meeting unique in the annals of motion pictures, a representative from the Vatican and one from the Church of England in London conferred here with writer Christopher Fry and produced Dino De Laurentiis on the first draft of the screenplay of De Laurentiis' production, "The Bible."

Monsignor Salvatore Garofalo, of the Pontifical Commission for Biblical Studies, and Dr. Moelwyn Merchant, authority on Biblical and theological matters assigned to the film by the Archbishop of Canterbury, announced, following the meeting, they were in complete accord with the script and De Laurentiis' approach to the visual presentation of the Old Testament.

De Laurentiis also revealed that within the next few weeks, Monsignor Garofalo, Dr. Merchant and Fry will confer with Gen. Ygal Yadin, famed professor of Biblical archeology at the University of Jerusalem, so that his film, which will cover from the Creation to Joseph and His Brethren, will have complete universal appeal for all faiths. It is believed this is the first time that a producer has succeeded in bringing together authorized members of the various faiths to advise on the production of a motion picture.

Scheduled to go before the Panavision cameras in May, with Orson Welles directing the Abraham episode, the film will have a total of four or five directors. Others already signed to bring one or more episodes to the screen are Federico Fellini, Luchino Visconti, and Robert Bresson. Much of the film will be produced in Middle East locations, where the events described in the Old Testament actually occurred. No castings have yet been announced.

## AA Cuts Net Loss

HOLLYWOOD — S. Broidy, president of Allied Artists Pictures Corporation, announced that the operations of Allied Artists Pictures Corporation and its wholly owned subsidiaries for the 26 weeks ended Dec. 29, as shown by the books without audit, resulted in a net loss of \$334,000. This compared with a net loss of \$1,041,000 for the corresponding period in the previous years.

The gross income for the 26-week period in 1962 amounted to \$11,009,000 as compared with \$5,412,000 for the same period in the previous year. The current year's figures include the income from the distribution of the picture "El Cid."



# LONDON Observations

By Jock MacGregor

DISAPPOINTING as was the absence through illness of Princess Margaret from the world premiere of "Sparrows Can't Sing" at the ABC, Mile End, normally a release house, there was a silver lining. The resulting publicity was all the greater. That she was unable to attend made front page, radio, and tv news on the night, and progress reports on ensuing days referred to the missed premiere.

Her Royal Highness missed one of the most enjoyable of film nights. Chirpy as the proverbial Cockney sparrow, this Associated British Elstree Film Distributors release is going to be widely debated. It is the first film to be directed by Joan Littlewood, whose pioneering work at the Theatre Workshop in the East End has established a new wave in the legit theatre. Frankly, her film technique is occasionally a trifle rough, and some passages are a bit adrift, but it all adds up to a ruddy enjoyable piece of entertainment. Rowdy, raucous, and ribald, but never rude, it escapes the "X-Adults Only" certificate by the skin of its teeth.

Shot entirely on location in the East End—hence the idea of the premiere there in the aid of a local boys club—the film opens with the unexpected return of an amorous husband after years at sea to find that his home has been bulldozed to make way for a skyscraper. His wife has set up house with a bus driver, and friends and family do their best to keep them apart until, shall we say, certain relations can be adjusted. Barbara Windsor gives a gem of a performance as this perky sparrow who ain't no better than she ought to be—or her husband for that matter. Her purposeful wiggly walk as she hurriedly pushes her luxurious pram and baby between nests is a joy I shall long cherish.

Sparrows may not sing but they provide for plenty of real fun.

A unique East End get together rounded off the evening with the ABC executives proving once again admirable hosts. Here were stalls with jelled eels, whelks, cockles, fish and chips, and all the traditional cockney dishes. A bag of fruit was presented on our departure to see us on our way "back west."

IT WAS "up west" for the premiere of Anglo's "The Mind Benders" at the Warner. It is a bit of a weirdy and I found it a trifle sick. Dirk Bogarde plays a scientist who volunteers for a brain washing experiment and only returns to normal when he has to deliver his wife of a premature baby. AIP releases in the USA. . . . Delegates to the International Advertising Film Festival in Cannes in June will have small transistor receiving sets with ear plug and be able to receive simultaneous translations in English, French, German, Italian, and Spanish of films and speeches by turning a knob to the language required. . . . "Porgy and Bess" is being transferred to the Columbia after only five months at the Dominion. "The Flying Clipper," a German 70mm importation with an English sound track, will hold the fort for eight weeks until "55 Days at Peking" has its royal premiere. Other forthcoming royal nights are for 7 Arts-Bryanston's "Sammy Going South," which the Queen Mother will attend; "To Kill A Mockingbird" (Princess Margaret); and "The Leopard" (Prince Philip). . . . The Board of Trade survey on moviegoing in 1962 reveals a drop of 12 per cent with the provisional estimated total at 415 million total admissions and gross takings at \$164.9 millions. The average admission was 39.7c against 36.9c the previous year. December's figures were the lowest on record with 5.9 million admissions and \$2,408,000 gross weekly average takings. . . . Happier news. For the third week running "Lawrence" has established a new all time high at the Metropole. . . . With "Follow the Boys" premiere being postponed until Connie Francis' arrival here later in the month, "Quo Vadis" is being revived at MGM's Empire. . . . Ross Hunter has arrived to shoot "The Chalk Garden" with Deborah Kerr and assorted Mills' at MGM British Studios. . . . Robert Bradford has appointed Sir William Teeling, a member of Parliament and delegate on several government overseas missions, to the board of his company, which will film two multi-million dollar projects, "The Golden Touch" and "Life of Buddha." . . . Congratulations to Bob Edwards, that American in Rome who makes periodic visits here, on his appointment as Joe Levine's vp in charge of European operations. . . . Dimitri Tiomkin had a surprise after the band of the Coldstream Guards had recorded the martial music for Sam Bronston's "55 Days at Peking" at Denham Studios. As he was admiring their ceremonial uniforms, they struck up a rousing modern big band arrangement of Tiomkin's famous hit, "High Noon." Delighted, he requested a repeat. "And this time," he said to the sound crew in his highly individual English, "Please have the tape machines rolling. This is one recording I want for keeps!"

## Witnesses Heard On Two Texas Censorship Bills

AUSTIN, TEX.—Theatre owners and housewives were among the witnesses who testified on two bills striving to curb obscenity in movies.

The bills by Senator George Parkhouse of Dallas and by Representative W. H. Miller of Houston were given a joint hearing before the House Criminal Jurisprudence Committee and sent to a sub-committee. Parkhouse's bill already has passed the Senate.

The principal difference in the two bills is that the Parkhouse measure would require a movie to have the motion picture seal of approval before being shown, while the Miller bill would ban movies which fall below contemporary community standards of morals.

The term community was defined as the entire state of Texas.

Mrs. James A. Martin of Dallas, mother of three girls, opposed the Parkhouse bill because she said the motion picture code has been so relaxed in recent years that it had no more meaning.

"They will approve movies on lesbianism, prostitution, and almost everything but outright obscenity," she objected.

Eddie Joseph, an Austin theatre owner, said the code seal was the only protection that the theatre owners had.

"The Miller bill would legislate all of the theatre owners out of business," he complained.

## Columbus Censor Chief Wants "Sharper Teeth"

COLUMBUS, O.—Two-pronged revision of state and city laws to give "sharper teeth" to enforcement of bans on "obscene" movies was proposed by Victor Goodman, new chairman of the city's 15-member film review board. Proposals are under study by board members.

Goodman would like to see enacted by the Ohio Legislature an amendment to the state law which provides injunctions against sellers of obscene literature to include motion picture exhibition.

Goodman also suggested enactment by City Council of an ordinance which would require exhibitors to file with the board descriptions of all films before they were shown to the public.

"This would not entail licensing or prior censorship," Goodman said, "but would give the board a guide for determining which films should be reviewed." He said it was almost a "physical impossibility" to continue the present board method of reviewing films on opening days at the various theatres.

R. Patrick West, who was the board's first chairman, admitted the board has been relatively ineffective in its first year of operation. He said that 42 films were viewed in 1962 and only two charges filed.

Goodman said the major difficulty lies in the multitude of personal opinions on what is obscene. He said many complaints are received from persons who have not seen the movies in question.

## RKO To Screen Fight

NEW YORK—RKO Theatres announces that the return heavyweight championship fight between Sonny Liston and Floyd Patterson will be shown via closed circuit television at five of the company's theatres in the New York City area, and eight other RKO theatres from coast-to-coast. The fight will be carried directly from ringside at Convention Hall in Miami on Wednesday, April 10, at 10 p.m. There will be no home television.

The RKO theatres in New York are the 58th and 86th Streets, Manhattan; the Madison, Brooklyn; the Fordham, Bronx; and the Keith's, White Plains.

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# CANADIAN Highlights

By Jay Alexander

TORONTO—A pickup in theatre business across Canada with better offerings of late release films is reported in a survey of cities by the Globe and Mail. In Montreal, theatres are enjoying the best level of business since tv came to the city. First-run films are drawing capacity houses and art theatres are popular. In Toronto, where business has long been in the doldrums, the Globe and Mail claims box office receipts are increasing as the flow of first-rate films rises. Business in the first two months this year is strongly ahead of the 1962 period for many theatres. Pickup in business is reported in Winnipeg, and in Regina, where business has been slow to catch on, the four theatres report they are doing but 60 per cent of what they did 10 years ago. An early spring opening is planned by drive-ins in the Calgary area, with theatres reporting they have gained ground. In Vancouver, while attendance has improved, a further shot in the arm is expected when Sunday films receive legal approval in April. Exhibitors also have an advantage through the elimination of the amusement tax in British Columbia. The Globe and Mail's report also includes a survey of spectator sports, legitimate theatre, and participation sports. In all fields, business has improved, which makes the theatres' success all the more remarkable in the face of competition from tv, which in the last year has developed a second network in competition to the government-owned Canadian Broadcasting Corp.

BRITISH COLUMBIA exhibitors are rejoicing at the news that the amusement tax in that province was totally eliminated. The tax had an exemption of 75 cents and was five cents on the dollar and eight cents on tickets costing \$1.50. The elimination is expected to take effect April 1. . . . Can pay television actually pay its way? The world's first such system, the Etobicoke Telemeter system, on the fringe of Toronto, recently celebrated its birthday. Columnist Dennis Braithwaite in the Globe and Mail concludes it's "a costly experiment." "After all this time, the simple question of whether pay-tv will work has not been answered conclusively one way or the other in Etobicoke," he concludes. He adds that Paramount has lost a great deal of money in Etobicoke, and Telemeter hasn't really expanded despite much talk. "But Paramount has gained a tremendous amount of knowledge from the experiment about the economics of pay-tv and, more importantly, about customers' preferences." Hockey has been the system's most important attraction. He concludes: "Will pay-tv ever expand beyond Etobicoke? Eventually it must, for no experiment can go on forever. Development of a new and less costly coin box is a key factor. When it goes into mass production, Telemeter may be ready to bid for the 20,000 to 30,000 subscribers it must have to make money."

PEOPLE: Hye Bossin, editor, The Canadian Film Weekly, Canada's only film trade magazine, is this year's winner of the Heart Award of the Variety Club, Tent 28, Toronto. . . . Dan Krendel, a Famous Players district manager, is president of the Canadian Picture Pioneers. He succeeds Frank H. Fisher, Odeon Theatres operations chief. Len Bishop, manager, Hollywood Theatre, Toronto, is the new vice-president, while Russ McKibbin becomes membership chairman, Lionel Lester continues as secretary-treasurer. . . . Syl Gunn, with Paramount Film Service since 1945, will be succeeded as Winnipeg branch manager by Norman Simpson, who moves from the Saint John branch. . . . Peter Sorok, a former exhibitor, has joined Curly Posen at Associated Booking, while Ron Tiboni is manager of Posen's Mountain Theatre, Hamilton, Ron Dagnault takes over at the Kent Theatre, Toronto. . . . Leonard W. Brockington, CMG, QC, who retired as president, J. Arthur Rank Organization of Canada, and president of Odeon Theatres (Canada), Ltd., some years ago, was presented with the Canada Council medal recently for his accomplishments as a scholar and orator.

## Columbus Plans Stadium

COLUMBUS, O.—Proposal to erect a \$5 million, 30,000-capacity civic stadium and amphitheatre in downtown Columbus, announced several weeks ago, has been shifted to a possible location at the Ohio State Fairgrounds in northeast Columbus. Gov. James A. Rhodes said he is studying a proposal to build the stadium at the Fairgrounds, replacing the antiquated 6000-capacity Coliseum.

Ice shows, circuses, all-star stage entertainment, horse shows, conventions, and other entertainment and sports events would be presented in the arena, which would have a plastic top for all-weather shows.

Rep. Fred Cassel, Republican, Carey, said he will introduce a bill in the Ohio Legislature to permit financing of the stadium. Bill would authorize long-term leases with private enterprise to attract private capital.

## Universal Dividend Set

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on March 27, to stockholders of record at the close of business on March 16.

## Baltimore Sets "West"

BALTIMORE, MD.—Richard Brandt, president of Trans-Lux Corporation, announced that the Town here will be closed for three weeks, commencing March 17, in order to re-equip the theatre for Cinerama. The Town will reopen on April 11 with MGM's Cinerama spectacular, "How The West Was Won."

## "Cleo" Ends Where It Began; Attention Shifts To June

LONDON — Principal photography on "Cleopatra" has been completed here at Pinewood Studios, where production began more than two and a half years ago.

The \$40,000,000 romantic spectacular wound up with London studio interiors following photography of additional battle sequences at Almeria, Spain, which involved Richard Burton, Rex Harrison, and Roddy McDowall.

"Cleopatra" will have its world premiere June 12 at the Rivoli, New York, and shortly thereafter will premiere in 69 other U.S. and Canadian cities on a reserved-seat basis.

## Maco Film Corp. Formed; "Lafayette" First Release

NEW YORK—The formation of Maco Film Corporation, a national distribution company, was announced by Gabriel Desdoits, president. At the same time, Desdoits, for six years deputy director of the French Film Office, disclosed that the company's initial release, a Technirama 70mm.-Technicolor spectacle, "Lafayette," will premiere on April 10 at the DeMille. "Lafayette," which stars Jack Hawkins, Orson Welles, Edmund Purdom, Vittorio DeSica, and Howard St. John, deals with the hero's swashbuckling adventures in the American Revolution and is not a full-life biography, the Maco Film president said.

Following the opening date at the DeMille, which will be backed by an advertising and publicity campaign budget of \$85,000, "Lafayette" will go into about a dozen key cities on Decoration Day and the Fourth of July in Technirama 70mm. Subsequent dates will be in Technirama 35mm. But, Desdoits stated, "This schedule is flexible and we can alter it as we go along."

The new company will release product which "contains nothing objectionable to any member of the family," Desdoits explained. "We are not running a moral crusade," he added, "but we feel from a business point of view that such pictures are commercial and have a great money-making potential." Proof of this, the Maco executive said, is the outstanding business done by "Lawrence of Arabia," "The Music Man," "The Longest Day," "Bird Man of Alcatraz," "The Miracle Worker," "Billy Budd," and "Ben Hur." These films, however, are only a small number, "which means that there is lots of room in the general market for such entertainment," Desdoits said.

He cited "Lafayette" as typical of the entertainment features to come from Maco. "The patriotic, religious and educational groups which have seen it are unanimously enthusiastic and many of them have committed their active support when it goes into release."

Maco will operate with a limited number of its own salesmen, under the direction of George Roth, who is serving as general sales consultant. "By moving along slowly, at a pace consistent with our activities, we expect to build Maco into a substantial and stable organization," Desdoits explained. "Because of the dynamics of the film industry there always is good sales personnel available who can be utilized for a specific picture. And through the trade press, which we will employ extensively for advertising, we can maintain steady contact with the country's exhibitors."

Future product will come from the investors in "Lafayette," who are backing Maco. A European financial syndicate, they are investing in production and acquiring a variety of pictures for Maco release. Completed and ready to follow "Lafayette" after it is booked throughout the country, are the Flaubert classic, "Sentimental Education," "The Big Road," and two comedies, "The Free Loaders" and "The Delivery Men."

## Para. Ups Sheckman

NEW YORK—Ben Sheckman has been appointed manager of the new consolidated home office contract department of Paramount Film Distributing Corporation, it was announced by president Charles Boasberg.



tions. Also scheduled for August is "The Traitors."

"Kiss of the Vampire," another new Hammer thriller, is scheduled for later in the year as the 16th picture.

Universal has four additional important productions either completed or nearing completion which are being readied for the final three months of 1963 and early 1964. They are "For Love Or Money," in Color, starring Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, and Leslie Parrish; "Dark Purpose," now being produced in Italy with George Marshall directing and starring Shirley Jones and Rossano Brazzi, in Eastman Color; "Charade," the Stanley Donen Production in Color starring Cary Grant, Audrey Hepburn, Walter Matthau, and James Coburn; and "Man's Favorite Sport?" the Howard Hawks-Gibraltar-Laurel-Universal Co-Production in Color, starring Rock Hudson, Paula Prentiss, Maria Perschy, and Charlene Holt.

Universal today has by far the most impressive star-studded program of major attractions ever presented in its history, and one which not alone will earn great box office returns but will add new prestige to the company throughout the world, Milton R. Rackmil, president of Universal, told the executives in opening remarks to the convention.

Universal will place the most concentrated advertising and promotional support in its history both nationally and locally in front of and in back of the 16 productions. This was the keynote of the remarks of David A. Lipton, vice-president in charge of advertising and publicity.

Lipton predicted that as a group, the 16 pictures, before they complete the initial phases of their domestic playoffs, will have received not alone the greatest advertising budget, but the greatest selling effort ever put forth by Universal to pre-sell its pictures nationally and on the local level.

The campaigns on the individual pictures will be designed to achieve the greatest possible pre-selling impact for the great star names and the box office values in these pictures so that the greatest audience potential can be realized, Lipton stressed. He pointed out that national magazine advertising campaigns are to be used where pictures lend themselves to this type of pre-selling as in the case of Alfred Hitchcock's "The Birds," which is receiving one of the most extensive magazine advertising campaigns in the history of the company.

Universal's policy of heavy national pre-selling followed by intensive local point-of-sale promotion, will be used wherever pictures lend themselves to this type of treatment, Lipton noted. He forecast a greater concentration on television as one of the direct selling mediums for Universal releases along with the other local level media.

"Selling on the local theatre level in today's market has to be more aggressively pursued than ever before in view of the kind of money which can be realized through the extended runs of pictures," Lipton declared.

Lipton, assisted by Philip Gerard, eastern advertising and publicity director, and other eastern publicity and promotional executives, outlined specific advertising and promotional plans on Hitchcock's "The Birds," and on "The Ugly American."

Lipton told the assembled sales and promotional executives that Universal's campaign on "The Birds" was one of the greatest the Company had ever undertaken with all media being used.

# Freedom Of Responsibility Lauded; Mrs. Twyman Raps Would-Be Censors



Conrad Brady and Milt Overman, left, Interstate Theatres, and Pat Hudgins and Bill Mitchell, Texas Consolidated Circuit, recently examined the United Artists' "Dr. No" material in Dallas, Texas, from the elaborate kit which is touring the country.

NEW YORK—"Freedom of Responsibility" was the subject of an address by Margaret G. Twyman, director of community relations, Motion Picture Association of America, when she addressed the student convocation at the Ohio Wesleyan University.

In discussing the power of the combined mass media in today's world, Mrs. Twyman said: "We have a cultural giant on our hands and he continues to grow. Speculation as to the future good and bad effects of his development is rampant. The fear mongers and Comstocks, in fact, are having a heyday! They predict nothing but doom from this accelerated expansion of communications. And in their efforts to maintain the status quo, to control this towering giant according to their own limited specifications they are now recommending all kinds of laws, all kinds of restraints, all kinds of censorship."

In pinning down the significance of freedom of speech and freedom of the mass media, Mrs. Twyman explained: "I mean Article I. The First Amendment to the Constitution of the United States, relating to freedom of religion, speech, of the press, and right of petition. It states, 'Congress shall make no law respecting an establishment of religion, or prohibiting the exercise thereof; or abridging the freedom of speech, or the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.'"

In explaining the many changes that have occurred in the motion picture industry since the 1952 decision, Mrs. Twyman emphasized the significant change in film content when she said: "Several years ago a large segment of the population (and I would include college students in this group) begged our industry for more challenging screen fare . . . for less pap than was to be found in the types of films which tried to be 'all things to all people.' And, some of our more courageous movie makers responded to this plea. As a result of this pressure we have recently welcomed to our screens such provocative and entertaining films as "Judgment At Nuremberg," "Raisin In The Sun," "To Kill A Mockingbird," "West Side Story," "The Longest Day" and "Days Of Wine And Roses."

Pressure groups that are constructive and endeavor to develop a better-informed public are to be praised. Mrs. Twyman explained, but unfortunately we have too many of the other kind. "These are the groups that say: 'You've gone too far'; those who confuse the word 'adult' with 'smutty'; those who refuse to accept the screen, as the public has long accepted the legitimate theatre, as a mirror which reflects society as it is, which examines evil as well as good, and by that examination illuminates our understanding of ourselves and others; those who cry out, 'let's pass a censorship law.'"

Do these self-appointed censors feel superior? "Yes," said Mrs. Twyman. "It seems to be a prime characteristic of censors that in their own minds they are 'superior beings.' They claim to be impervious to personal damage by that which they wish to suppress. But they are always convinced it will hurt everyone else, aren't they?"

While in Ohio, Mrs. Twyman met with upper class and graduate students from the School of Journalism at Ohio University.

## Special Promotion Board To Spark Crown Films

LOS ANGELES—Newton P. Jacobs, president of Crown International Pictures, announces establishment of a national 27-member board to formulate special promotional campaigns as a service to exhibitors playing company's product.

The special promotional service idea, first tested in connection with "First Spaceship on Venus," becomes an integral part of Crown distribution operations with "Terrified," scheduled for April 3 release. The bureau will be called Crown International Space Agency, signifying its purpose of increased coverage via free and paid space and time.

The 27 members of the CISA board will support exhibitor playdates in their territories, contribute their own and exhibitor ideas to the master campaigns administered by Crown vice-president Mark Tenser and general sales manager Arthur Sachson. Effect will be large pool of promotional material available to any theatre man. CISA also will award citations for outstanding showmanship in campaigns on "Terrified" and following releases. Nominations will be made from the field to Crown headquarters where Jacobs and Tenser will issue certificates.

The 27-man CISA board, covering the United States and Canada, includes Arthur Sachson, Crown general sales manager, New York City; C. T. Jordan, Jr., Atlanta; Harry Segal, Boston; Minna G. Zackem, Buffalo; W. R. James, Charlotte; Kermit Russell, Chicago; Don Duff, Cincinnati; Rudy A. Norton, Cleveland; R. R. "Bob" O'Donnell, Dallas; Jack R. Felix, Denver; Jack Zide, Detroit; Tom Goodman, Indianapolis; Joseph Thrift, Jacksonville; Harry Levinson and Jules Gerlick, Los Angeles; Charles Arendall, Memphis; Abbot Swartz, Minneapolis; Philip A. Sliman, New Orleans; George Waldman, New York City; Harold E. McKenna, Oklahoma City; Joe Solomon, Philadelphia; Milton Brauman, Pittsburgh; Hal Gruber, San Francisco; Robert S. Parnel, Seattle; Herman Gorelick, St. Louis; Sam Wheeler, Washington; and J. H. Solway, Toronto.



with a Halo," starring Barbara Luna and Paul Langton, produced by Laslo Vadnay and Hans Wilhelm, directed by Boris Sagal; and "Son of Spartacus," starring Steve Reeves, produced by S. Clementelli, directed by R. Corbucci.

For June are "The Main Attraction," starring Pat Boone and Nancy Kwan, produced by John Patrick, directed by Daniel Petrie; "The Golden Arrow," starring Tab Hunter and Rossana Podesta, produced by Goffredo Lombardo, directed by Antonio Margheriti; and "Cattle King," starring Robert Taylor, produced by Nat Holt, directed by Tay Garnett.

July releases are "Captain Sinbad," starring Guy Williams and Heidi Bruehl, produced by Frank and Maurice King, directed by Byron Haskin; "A Ticklish Affair," (formerly titled "Moon Walk") starring Shirley Jones, Gig Young, Red Buttons, and Carolyn Jones, produced by Joe Pasternak, directed by George Sidney; "Two Are Guilty," starring Anthony Perkins, produced by Alain Poire, directed by A. Cayatte; "The Day and the Hour," starring Simone Signoret and Stuart Whitman, produced by Jacques Bar, directed by Rene Clement; and "Tarzan Faces Three Challenges," starring Jock Mahoney, produced by Sy Weintraub, directed by Robert Day.

Releases for August are "Tamahine," starring Nancy Kwan and John Fraser, produced by John Bryan, directed by Philip Leacock; "The Young and the Brave," starring Rory Calhoun and William Bendix, produced by A. C. Lyles, directed by Francis D. Lyon; "The Seven Gladiators," starring Richard Harrison and Loredana Nusciak, produced by C. Fontini and I. Zingarelli; and "Tico and the Shark," produced by G. Lombardo.

MGM will launch the fall and holiday season with a number of major attractions. One

## Landmark Is New Name For Hal Roach Studios

LOS ANGELES—Landmark Studios has been set as the new name for the former Hal Roach Studios, it was announced by Maxwell J. Fenmore and George Ponty, new owners of the historic motion picture studio in Culver City.

Complete renovation of all buildings, streets, offices and equipment is now underway. More than \$250,000 has been earmarked by Ponty-Fenmore for painting, paving and complete refurbishing of the offices, shops, stages, and equipment.

"Landmark Studios is being organized to provide the most complete, up-to-date film-making facilities available in southern California to the producers of television, feature films, and commercials," said Fenmore.

of the most eagerly anticipated is "International Hotel," (formerly titled "Very Important Persons") starring Elizabeth Taylor, Richard Burton, Louis Jourdan, Orson Welles, Elsa Martinelli, Margaret Rutherford, and Rod Taylor, produced by Anatole de Grunwald, directed by Anthony Asquith. Also scheduled are "The Wheeler Dealers," starring James Garner and Lee Remick, produced by Martin Ransohoff, directed by Arthur Hiller; "Sunday in New York," a Seven Arts production starring Jane Fonda, produced by Everett Freeman and directed by Peter Tewksbury; "Twilight of Honor," starring Richard Chamberlain, Joey Heatherton, produced by William Perlberg and George Seaton.

Others are "The Haunting," starring Julie Harris, Claire Bloom, Richard Johnson, and Russ Tamblyn, produced and directed by Robert Wise; "Of Human Bondage," a Seven Arts production starring Kim Novak, Laurence Harvey, Ralph Richardson, Siobhan McKenna, Robert Morley, and Bryan Forbes, produced by James Woolf, directed by Henry Hathaway; "Murder at the Gallop," starring Margaret Rutherford and Charles Tingwell, produced by Lawrence P. Bachmann, directed by George Pollock; and "A Global Affair," a Seven Arts production starring Bob Hope.

## SHOW-A-RAMA

(continued from page 8)

Resolutions passed by the membership at the convention included: "That it is the duty of every exhibitor to do all in his power to encourage the production of more motion pictures by real all-out selling efforts on the attractions he plays as well-planned campaigns are vital to the future success of our industry; that the membership of the organization submits that an orderly release of motion pictures during the entire 12 months of each year will best serve the interests and needs of all exhibitors and the theatre-going public; that we pledge our support to the all-out selling of motion pictures on a year-long basis through the creation of a "Business Building" program as outlined in this convention."

Resolution Two resolved: "This Association restates and reaffirms its position and conviction that under the American system of free enterprise, the public is best served by free radio and free airways for free television, and we pledge our support to encourage opposition to toll tv systems in the American home, wherever it may appear."

Resolution Three resolved: "The members of this organization recommend that all exhibitors follow the practice of carrying in their advertising, with reference to motion pictures being exhibited in their respective theatres, such information that will advise the general public whether such pictures are considered by the respective exhibitors as suitable particularly for adults; that each exhibitor shall in his own best judgment, consider the type of entertainment represented by the particular picture being advertised, and if he considers it suitable for adults, will so designate in his advertising."

Resolution Four commends "the courageous stand of David E. Milgram, Philadelphia, and John Stembler on the issue of Sunday Night Movies and the selling of the biggest attractions of motion pictures for use on prime time on television, in many instances conflicting directly and immediately with the same producers' attractions and/or the same stars currently appearing on motion picture screens. We urge that greater care be given to the selection and the sale of releases of motion pictures to television."

Other resolutions commended trade press editorials, cited those who participated in the Trade Show, etc.

Still other resolutions reaffirmed the stand the UTO took in 1962 in favor of a plan of Audience Participation in the selection of the best motion picture and the best performances of the year. "We continue to feel that the theatre-going public should have the opportunity of making its favorites known by the public's own selection of the pictures and stars they most enjoyed during the past year, and stand ready to join with any national organization who will help create a nationwide audience poll."

## WB Conducts Sales Meet

NEW YORK—Warner Bros. was to hold a two-day regional sales meeting in New York this week under the leadership of general sales manager Morey (Razz) Goldstein.

The conference, devoted to current and forthcoming releases, followed similar regional meetings during the past two weeks in Los Angeles and Dallas.

Releases discussed included the current hit, "Days of Wine and Roses," and the spring-summer line-up of "Critic's Choice," "The Castilian," "Island of Love," "Spencer's Mountain," and "PT 109."

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# PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • RKO Theatres' new downtown Manhattan house, the RKO 23rd Street, nestled in a grouping of apartments and stores, was equipped with Philips Norelco 35/70mm. Auditorium features a 23' by 46' screen, which can be masked automatically from the booth.

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Number 3

March 13, 1963

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*



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from overload and prevents destruc-  
tion of carbon crater upon striking  
the arc.
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established the first time.
- ★ A choke in the D.C. output circuit  
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ripple to less than 3%.
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matter can be drawn into the equip-  
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## *Guest Editorial*

### **THEATRE, OR HOT-DOG STAND?**

*By Jim Camp, Exhibitor*

What's the rush? Some of today's "showmen" seem determined to turn their theatres into glorified hot-dog stands, although the film companies may do it first by releasing recent blockbusters to TV for NBC's network "Monday and Saturday Nights at the Movies." If this wholesale capitulation to the enemy continues, or catches on with the other majors, many more houses will face conversion to restaurants, bowling alleys and supermarkets.

Meanwhile back at the "theatres," motion pictures are beginning to look like sidelines. To cite just two recent examples, in a North Florida college town of 50,000, one indoor house and one drive-in have given films a cold-shoulder.

The first, in a highly-ballyhooed remodeling program, enlarged and spruced-up the concession stand, although patrons—who actually want to see a picture—have to pick out the current attraction among a bank of one-sheets (almost impossible to see from a passing car) as there is no attraction board. And, once inside the "new" theatre, past the wall-to-wall candy counter, one finds old, dirty and worn-out carpet in the aisles.

A farther example of a popcorn-over-photoplay attitude: The intermission trailer plugs the candy, popcorn and hot-dogs although there are no National Screen trailers on forthcoming movies!

An even more flagrant disregard for what's on the screen was found at one of the area drive-ins, where the manager complained of poor business although repeated bookings of the same double features with only a few weeks' lapse is common procedure, and one minor moonshine "epic" has played the same screen 18 times.

This "theatre" instigated a series of "free shows" on mid-week, with a couple of ancient "dogs" that could do absolutely nothing to create interest in going to the movies.

And now, the reason for this article: When the "exhibitor" was questioned as to the low entertainment quality of the films, he replied that, anyway, "maybe we'll sell a few vittles!"

Paraphrasing Irving Berlin, there's no business even remotely like show business anymore!

How can we criticize television for using Hollywood's old films to sell deodorants, if we use the newer product as a come-on for the candy counter? Sure, we've heard that old saw about the popcorn machine instead of the projection machine keeping many theatres open, and no one is advocating returning to the good old preconcession days. But unless more managers start showing a little interest in what is on their screens, the industry faces extinction.

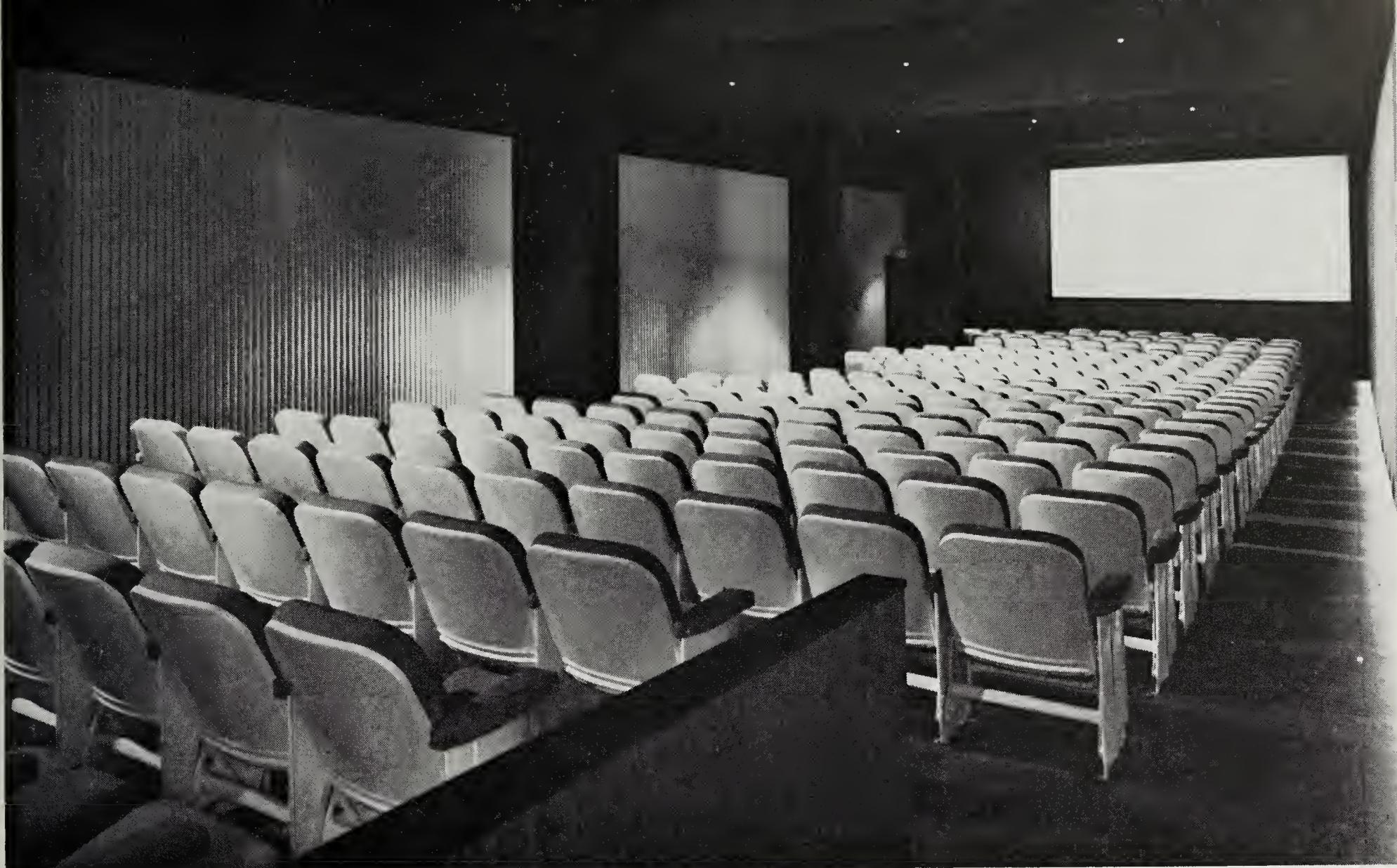
The movie-goer must again be "sold" on the glamour and excitement of Hollywood stars and films. When all of the "thrill" of "going to the movies" is gone, then don't expect patrons to come to your theatre just because your popcorn is hot, or your pizza is better than that of the Bijou down the street.

If people lost interest in motion pictures, they won't buy tickets at the box office just to get inside for a hot dog. They can always go to a hot-dog stand to eat, and that's just what your theatre may wind up becoming. Movies, anyone?

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**Al deProspero, editor**





## Office Building Theatre

BOSTON'S NEWEST is the intimate (300 seat) Park Square, constructed on the site of the old Telepix in the Park Square Building.

Joseph E. Levine, Albert R. Daytz, and Attorney Maurice Epstein took over the lease and \$125,000 later launched the new theatre on its "finest in artfilm" policy. The new beauty was designed and built by William Riseman, noted theatre architect of Boston.

Color motif of the new art theatre is black and white, with areas in marble and glod. Red carpets and graphite walls, together with the marble visible on the walls in the accompanying photographs, create a luxurious atmosphere in the special art-house. Seating was extended to the present 300 by cutting into a store next to the theatre in the lobby of the office building.

There is no balcony or mezzanine.



## PHYSICAL THEATRE

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March 13, 1963



# Color Television For The Theatre

NEW YORK—Development of a light valve projector which for the first time makes possible display of color television images covering theater-size screens, was announced by General Electric.

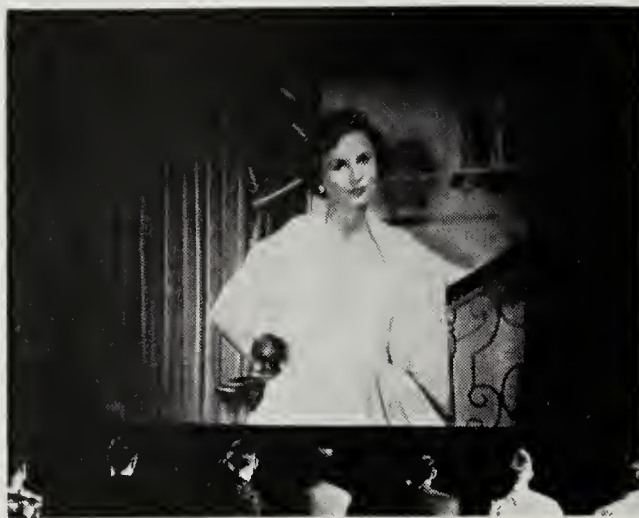
The large-screen capability of G.E.'s new Talaria projector is expected to have important implications for the entertainment industry, as well as for education (particularly medical education), military and business communications.

Until perfection of the projector by G.E.'s Technical Products Operation, Syracuse, N.Y., display of TV pictures on full size (25-by-33-foot) screens with adequate brightness was limited to black and white. Previously most color systems were limited to screens about one-fourth this size and thus were impractical for large audiences.

Robert L. Casselberry, General Manager of TPO, said the Talaria projector provides a picture with brightness, contrast ratio, geometric accuracy and color fidelity that compares very favorably with color film.

National General Corp., a 220-theatre movie exhibitor, simultaneously with G.E.'s announcement, revealed plans to use the Talaria projector in a nationwide theatre TV network starting next year. National General has signed multi-million-dollar contracts under which General Electric will supply projectors and service.

Start-up and maintenance service for the



Unique color television projector developed by General Electric throws high-quality picture on theatre-size screen.

Talaria projectors in National General theatres will be handled via General Electric service shops located across the nation.

The key factors which make possible the capabilities of this projector are the development of a special control fluid, the development of a novel light gathering system to utilize the very high light output of a 5-kw xenon arc lamp, and a simplification of the projection optics wherein all three primary colors are projected with only two output light beams.

This dual-beam method results in a simpler

and more reliable projector, and substantially simplifies the problem of achieving and maintaining precise color registration. This is particularly important for large-screen projection where minute errors would be greatly magnified.

The Talaria projector has a high-power light source and an optical projection system similar to that of a motion picture projector. But in place of the printed motion picture film, a thin layer of viscous fluid is used. This control fluid was developed by General Electric for this particular application and has unique electrical, mechanical, chemical and optical properties.

This control layer is continuously scanned by an electron beam in the same manner as the phosphor on the face of the picture tube in a conventional TV set. But instead of producing a picture directly on the control layer, the scanning process controls the light from the lamp which passes through the control layer in such a manner that a live picture is instantaneously produced on a large screen in full color and brightness.

The projector uses an optical projection system so arranged that all of the light from the source is intercepted by sets of stops so that no light is projected onto the screen as long as the control layer is smooth. The electron beam deforms the surface in accordance with the incoming picture information. Electrostatic forces produce these deformations which cause the light to be deflected around the stops and onto the screen to reproduce the original scene.

The technique of employing a high efficiency 5-kw xenon lamp at the source of light for the projected picture and utilizing the electrical picture signal to control or modulate this light overcomes the limitations normally encountered regarding screen brightness and picture size. The xenon lamp can convert far greater electrical power into light with much higher efficiency than can be accomplished on the phosphor face of a projection cathode ray tube. The xenon lamp has an intrinsic peak brightness of 750,000 candles per square centimeter, which is five times the apparent brightness of the sun. For comparison, tungsten lamps have a brightness of only 3,000 candles per square centimeter.

Persistence, or storage characteristics of the Talaria projector depends on the rate at which deformations of the control fluid decay or subside. Control fluids can be compounded which allow the persistence to be made correct for the fast frame rates required in live television presentations, or very long for long storage or slow rewriting cycles. This long storage characteristic prevents objectionable "flicker" when the projector is being used for status display in which much of the picture may remain unchanged for long periods.

The Talaria projector is a highly flexible unit that can be used for black and white projection as well as color.

Light output from the projector is more than 3750 lumens. This is adequate for all types of theatre screens up to 25 feet in height and 33 feet wide, including drive-in theatres. With proper lens attachments, the throw-distance-to-picture-height ratio changes from 3.1:1 to 10:1, which covers nearly all theatres.

The Talaria system is capable of producing a wider gamut of colors than the best color film available because color is determined by  
(Continued on PE-13)



1 PLUS 1 EQUALS 3—General Electric's new Talaria large-screen television projector produces the three primary colors (red, green and blue) from only two light beams (green and magenta). Simplified projection optics makes it possible to get primary red and blue from the single magenta beam, which simplifies problems of color registration.



## Suburban Albany House

Stuyvesant Plaza Shopping Center, a class cluster of stores in the town of Guilderland, adjoining Albany, is reportedly planning a motion picture theatre as part of a new expansion move.

Lewis A. Swyer, head of the Center, and a contractor-realty developer, revealed plans for a 600 seat art theatre, costing between \$200,000 and \$300,000 to be built on 1.5 acres of land adjacent to the shopping center.

An artists's sketch of the proposed \$1 million expansion of the center included a one-story building of modern design and brick construction, which will be the new theatre. Between it and the department store located in the center would be full landscaping including trees, a pool, and fountains.

Small concerts are planned for the house, as well as art fare.

Stuyvesant Plaza, located about a mile from the large Hellman Memorial Theatre, was constructed in 1959-60.

At a recent Town Board meeting, an attorney for Stuyvesant Plaza Center said the latter is willing to pay the fees for professional real estate appraisers' valuation of the land, and also the price they set on it.

The Board several months ago voted to hire an appraiser, but nothing apparently came of this decision.

The Town attorney said, at the latest session, that the Board's vote to sell the land "is not binding." Two lawyers representing the dentist—who would erect a professional building—contended to the contrary. They indicated legal action would be taken if the Board did not keep its "agreement," which in effect is a "contract."

The Board postponed a decision on whether to hold a public hearing or a referendum on the issue. Either would cover three elements—the dentist's offer, Stuyvesant Plaza's bid, and one on the purchase of another parcel of Water District property, for use as a fire-house.

The shopping center's attorney claimed that it has the only means of "access" to the land, and the only setup to run sewage lines away from the Water District's reservoir.

Effect of the proposed theatre on the Hellman and on Stanley Warner's Delaware art house, both within the city limits, is debatable.

## Garst To NTS

Paul Garst, well known carpet authority, has joined National Theatre Supply Company, it was announced by J. W. Servies, vice president. Garst will work in close cooperation with Servies, who heads up the NTS Carpet Department.

Associated with Alexander Smith from 1927 until his retirement at the end of 1962, Garst served in several sales management capacities. His experience in all phases of carpet production, sales and installation ranks him among the top carpet experts in the country.

Garst is headquartered at National's New York branch office. His responsibilities are exclusively in the rapidly expanding nationwide contract carpet activities of N.T.S.

## Gevaert Appoints Traffic Mgr.

The Gevaert Co. of America, Inc., has announced the appointment of Michael Szpara as Traffic Manager.

In his new position, Szpara will be responsible for the distribution of sensitized photographic products to Gevaert customers and to the 7 Gevaert warehouses located strategically throughout the United States.

# Have you looked down lately?



If it's carpeting time for you, your wisest move is to call National Theatre Supply. As one of America's largest carpeting contractors, National installs literally miles of carpeting in theatres, motels, hotels, restaurants and other public buildings where carpeting must withstand the toughest conditions of wear and tear. National is headquarters for Alexander Smith's famed Nylwood carpet—the king of commercial type carpet—that actually lasts twice as long as other commercial carpet in its price range! And National offers the greatest selection of fabrics, patterns, colors or custom designs. Your nearby National man will be happy to provide estimates and suggestions at no cost or obligation. Call or write today.



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# EXTRA PROFITS

Al DeProspero, Editor

March 13, 1963

## Theatre Parties Enjoy Spectacular Growth

### Royal Crown Cola Reports An Increase To 1120 Parties During The Past Year



It's the morning of the Theatre Party for Kids. When the doors open at 9:00 a.m., the line of party-goers is half a block long, and before these can get inside, the line swells the full length of the block.

Admission is free . . . for those who hold six RC bottle caps. The kids stream through the turnstile and deposit their six bottle caps; inside, a dime will purchase a box of "surprise" candy—every box contains a prize, ranging from a toy mouse to a good-size chit at the snack bar.

The party-goers come in all shapes and sizes—a three-year-old boy who wanders into the ladies' powder room; a nine-year-old girl, immaculate in crisply starched white shirt and shorts; a pretty high school senior who herds no less than eight neighborhood kids into the compound; and gangs of boys who look like Tom Sawyer and Huck Finn.

At 10:00 a.m. the show gets underway with a happy period of cartoons. Then comes an intermission and the holders of the lucky tickets are presented with prizes—maybe a bicycle, a transistor radio, cartons of RC, etc.

Next comes the main feature, which is usually a full-length picture. One theatre begins with "Black Beauty," followed by "Ma and Pa Kettle at Waikiki," "Dog of Flanders," "Dance with Me Henry," "For the Love of Mike," and "Francis in the Navy"—all comedy and children-slanted full-length movies. The party is over for the week at 12:00 noon.

The Theatre Parties seem to have the approval of practically everyone. Certainly the kids like the idea. And several hundred mothers are lavish with their thanks for the few short hours they can park Junior or Jane safely while they do some shopping or get the dry cleaning together. They declare that

the Theatre Party idea provides a welcomed community service.

Theatre managers willingly brace themselves for the young horde each week. They say the parties work miracles to stimulate interest in theatre attendance that comes over after these special events have ceased.

Royal Crown Cola Co. has sponsored Theatre Parties now for four years, enjoying a spectacular growth in number each year. The program started in 1959 with 60 shows and grew to 740 shows in 64 theatres in 1961. During the summer months just past, 120 theatres held 1120 kiddie shows throughout the country from California to Florida.

Actually, the sponsorship is on a 50-50 basis with Royal Crown Cola Co. and Royal Crown bottlers. The bottlers say the kiddie show promotion has many valuable ramifications.

For one thing, the theatres are signed up on a year-long contract to use RC or Nehi syrups and this constitutes a good new account.

Other benefits include the establishment of carton displays in stores to meet the demand for RC bottle caps; courtesy advertising on the theatre screen during the entire duration of the kiddie show schedule (which may vary from 6 shows to 10 shows in a theatre); ads in the entertainment section of local newspapers, courtesy of the theatre, and radio ads when used by theatres.

Bottlers tie-in with special displays at the theatre and use truck banners and other promotional material in grocery outlets.

Royal Crown Cola plans to sponsor the kiddie shows again in 1963, and according to reports from theatre managers and their local RC bottler, the kids are storing up bottle caps for next year's showings.



GEORGIA RC BOTTLER Howard Martin reported that his Theatre Parties were a tremendous success and plans are currently being drawn up to include additional theatres during the coming year. In photo at the left, kiddies brought their pets for the Theatre Party at the Malco Theatre in McGhee, Ark. Sponsorship is a 50-50 proposition worked with Royal Crown Cola and RC Bottlers. Tie-ins worked with Bottlers and merchants for the Theatre Parties are numerous and are worked by both theatre and Bottler.



## Ballantyne Announces New Theatre Equipment Lease Plan

OMAHA—A new Jet-age concept in theatre financing, complete theatre equipment leasing, was announced for the first time to the industry by Ballantyne Instruments and Electronics Inc., Omaha, Nebraska. Ballantyne is a division of ABC Vending Corp.

The company will lease everything from carpet to sound and projection equipment, including seating, draperies, screens, as well as all drive-in equipment.

J. Robert Hoff, Ballantyne Executive Vice-President, made this announcement: "Leasing is a way of life in many other industries including data processing, office furniture and industrial equipment. The theatre industry will be attracted to leasing for the same reasons as others who have gone to it. Leasing will encourage up-to-date equipment. It will preserve the cash position of the individual theatres and circuits and improve their financial statements.

"As an example, we can lease 10,000 dollars worth of equipment for less than \$50.00 per week over five years with a lease renewal at less than \$5.00 per week for a maximum of two years," he said.

A thousand-seat theatre requires roughly \$72,000 worth of sound and projection, screen, carpet, draperies, box office, seating and miscellaneous equipment. We will lease all this equipment for less than \$350.00 per week, provide installation supervision, give complete maintenance through Altec Service Corporation and hand the owner the keys.

"We'll do about the same thing on drive-ins except that we have a 32-week paying program with 20 weeks off in the winter season. This makes the weekly payments somewhat higher, but easier to make during the active drive-in season.

"Our interest rates on leasing are very low—approximately 8¼% interest figured on an annual basis. We will also give 1% discount for prompt payment. Our connection as principal distributor of Norelco 35 mm projectors adds to our ability to give the finest equipment under these lease programs. We expect to do as much in Norelco 70/35mm as in Norelco 35mm alone.

## First Employee Of MPAA Retires After 40 Years

NEW YORK—Susan Martin, the first employee of the Motion Picture Association, has retired after 40 years of service to the industry.

Miss Martin became affiliated with the then Motion Picture Producers and Distributors of America when Will H. Hays opened the first Association office, which was located temporarily on the balcony of the old Guaranty Trust Company. Her most recent assignment with the Association has been as secretary to George C. Viethier, vice president of the Motion Picture Export Association of America.

At a luncheon attended by some 30 members of the MPAA-MPEAA staffs, in honor of Miss Martin's retirement, the following telegram from Eric Johnston was read:

"Dear Sue: In these 41 years, you have seen stars flash through the heavens and disappear, you have seen industrial giants rise and fall. In these years, too, there has been a constant light that has helped to guide the course of the Association. For us the luster of your star will never dim, and you leave with our hearts filled with affection and appreciation. The best of luck and the best of wishes."

"In addition to products manufactured by our own company such as transistorized sound for single or multi-channel installations, and silicon rectifiers, products would be used from leading companies including Strong Electric, Ideal Seating, Mohawk Mills, Neu Made Products, Williams Screen and Metropolitan Stage Equipment, Inc."

"With the investment Ballantyne is ready to put into the theatre industry, theatres still operating on equipment 20-25 years old can afford to throw it out and compete with modern, present-day concepts in theatre sound and projection. A complete brochure describing in detail the Ballantyne plan is available."

## New Canada Dry Division

NEW YORK—In a move to cash in on the expanding market opportunities for its beverage syrups, Canada Dry has set up a syrup division. The new division, according to an announcement by L. S. Saylor, vice-president of Canada Dry carbonated operations, will function as a separate entity autonomous of other company carbonated sales organizations.

Norman O. Tunell, previously national syrup sales manager, will head the division with the title of manager, Saylor said, with Paul McLaughlin, as assistant manager. Saylor said that the syrup division's plans call for the appointment of six regional sales supervisors "immediately." "They will be located strategically throughout the nation," he said.

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# New Century Projector

Century Projector Corp. announced a new and distinctly different direct drive arrangement for Century projectors and sound reproducers. This new drive further simplifies the already popular gear arrangement which has proven so reliable in approximately 25 years of operation in leading theatres of the World.

History records that the sound reproducer was an addition to a motion picture projector, not a part of a complete and logical mechanical system for reproducing both, Century said.

Investigation discloses also that the speeds of the several shafts in projectors and sound reproducers (now in use) were dictated by the design of the original hand-cranked pro-

jectors and were never intended for motorized operation. Also is the fact that motion picture projectors were operated at 16 frames per second and then increased to 24 frames per second without adequate re-designs of bearings, shafts, etc. to withstand the increased motorized speeds. A large number of these projectors are still in use and should be replaced.

Century reports that all this has been taken into consideration in designing the new Century Direct Drive Projectors. The new Century Model M-Series Mechanisms (Direct-Drive) and Model M-Series Sound Reproducers are designed for each other and sold only as one combination unit. At the recent Allied-Tesma Convention in Cleveland, the company introduced and displayed this new, direct drive arrangement for coupling the projector mechanism and sound reproducer together. This new drive incorporates additional features which result in optimum quietness with stable, vibration-free performance, safe and dependable operation.

The machine's features include:

- (1) Direct drive projector mechanism
  - (a) The Projector Main Drive Shaft Speed is now 1440 RPM (same as the Shutter Shaft)
  - (b) Good mechanical designs dictate that high speed gears driving low speed gears are advantageous for many reasons. In other words, speed reduction should be used whenever possible.
- The new Century gear arrangement progresses with mechanical stability from the motor, operating at 1765 RPM, to the main drive of the projector at 1440 RPM. Then a step down in speed to the vertical shaft that now extends not only upward through the Projector but also downward through a flexible, isolation, coupling to the Sound Reproducer. This vertical shaft running through the mechanism and sound reproducer rotates at 720 RPM. At the several sprocket shafts the speed is further reduced to 360 RPM which is standard sprocket speed for 35mm Projectors using standard 16-tooth sprockets.
- (c) Because of the direct drive coupling between the mechanism and the sound reproducer it is no longer ne-

cessary to utilize a timing belt drive between the motor and reproducer, nor from the reproducer to the projector mechanism. Therefore the requirements for stable, quiet mechanical operation are at least fulfilled without troublesome multiple gear trains, excess gears, extra belts, etc.

- (2) The motor drives the mechanism direct with new poly "V" belt. This new belt drive is worthy of study. It is well known that the smoothest drive with maximum efficiency is from a "V" Belt. A recent development is called a Poly "V" belt and incorporates six parallel "V" tracks running in space-saving pulleys especially grooved to mate precisely with the belt ribs. Thus the advantages of the smoothness of "V" belt drives is combined into 6 "V" belts operating together to give greater power efficiency and additional smoothness.

Because the projector mechanism is driven directly from the motor through the "Poly V" belt, fluctuations in load from the intermittent movement, sprocket shafts, etc. are not reflected to the sound reproducer.

- (3) The projector and mechanism can easily be converted to operate as individual units with the old regular drives. If it is necessary to operate the new Century mechanism or the new Century sound reproducer with some other manufacturer's units using the old regular drives, the mechanism and/or the reproducer can be easily changed to the older style drives. Century Projector Mechanisms and Sound Reproducers with the older "Standard" drives will continue to be available, the company said.
- (4) The Century Sound Reproducer, of course, still has the Davis Flutter Suppressor that won an Academy Award for "Improved Sound Reproduction in theatres and studios." The new Century drives together with the hydro-flutter suppressor will give sound reproduction unmatched for pure, enjoyable, undistorted quality. The company said proof is easily obtainable from technical and listening tests which can be made by anyone equipped with the proper instruments and those who are qualified judges of music and speech appreciation. An average listener appreciates good quality even though he

(Continued on PE-13)

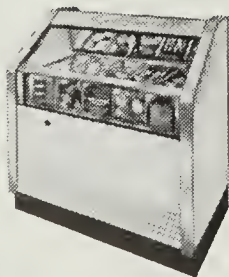


## The first show is in the lobby

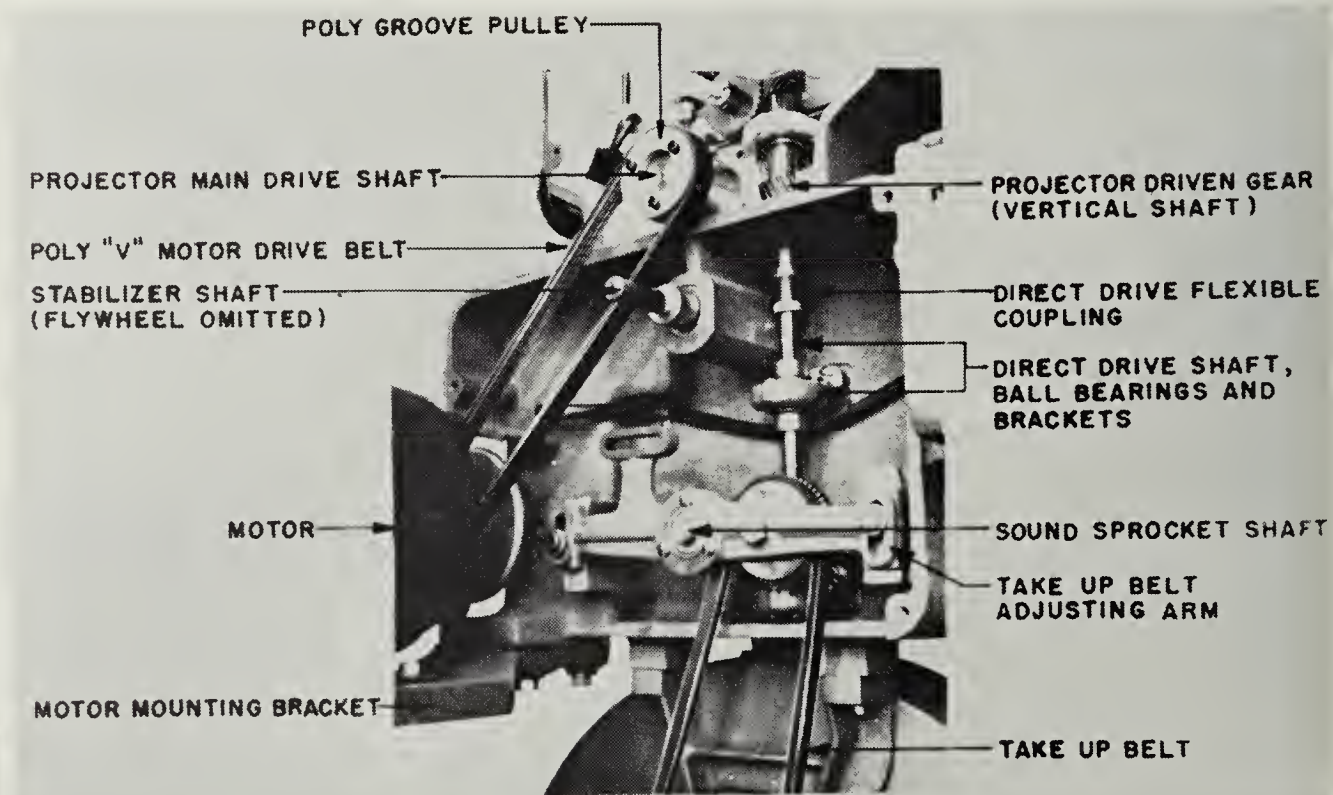
Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



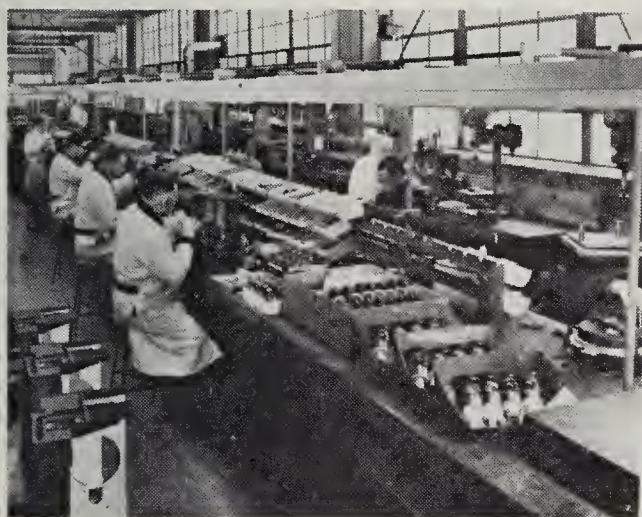
Bally Case and Cooler, Inc.  
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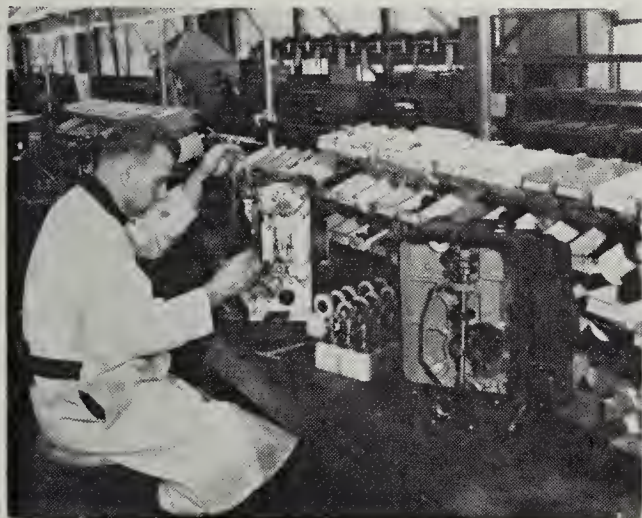


## A Look At The NTS Assembly Line

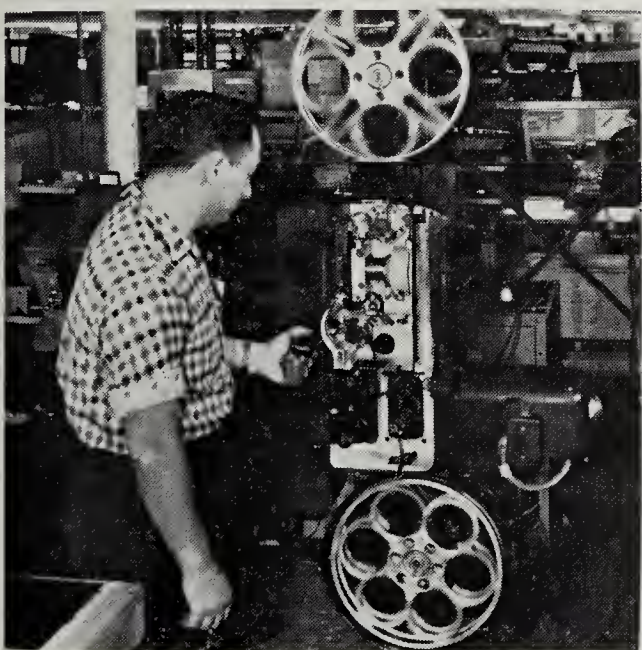
Below are several photographs taken inside the National Theatre Supply Co.'s new Pleasantville, N.Y. plant showing Simplex projectors in several phases of assembly. Among the specialized equipment at the plant can be found "Burgmaster," a \$45,000 machine operated by message tape which stores instructions for automatic drill, tap, and other operations. After assembly is completed, all the mechanisms are run-in and any final adjustments or touching up is completed.



Production line—parts and major sub-assemblies are added to the main frame.



Final stage of the assembly—shutter being installed prior to putting outside covers and doors in place.



Steadiness test. Every mechanism tested for picture jump and side weave.

## Xenon Lamp Installation

Supplanting the conventional carbon arc, the new Xenon lamp has been installed in the projection booth of the Lytton Center of the Visual Arts. First screening with the new equipment was a showing of "Mondo Cane," Italian Technicolor documentary feature, for the Hollywood Foreign Press Association.

The new lamp gives a more uniform reproduction due to the consistency of the light source, and eliminates many human corrections.

Installations up to now are at Disney, Paramount, Technicolor, MGM, and Revue Studios where they are used to check the quality of the prints. Previously there were two experimental showings at the Hawaii Theatre

during the Society of Motion Picture Engineers Convention here.

The Lytton installation, however, will be the first continual public use of the Xenon Lamp on the West Coast.

Strong Electric Co. imported the Xenon Lamp from Germany seven months ago where it was developed by the Osram Corp.

\* The use of the lamp by U.S. exhibitors has reportedly not been widespread because of installation cost and screen width limitations.

## Linden Heads Ad Code Unit

NEW YORK—Eric Johnston, president, Motion Picture Association of America, announced the appointment of Michael Linden as director of the Advertising Code Admin-

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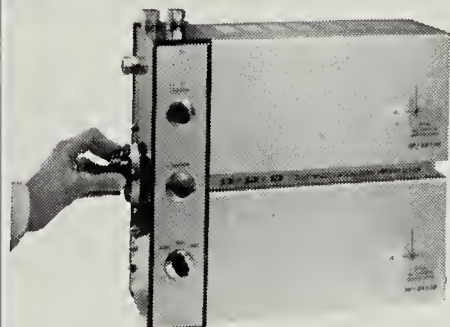
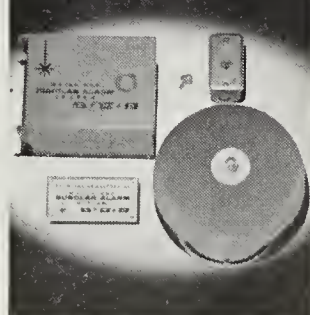
### CAR COUNTERS

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# Boston's 'Cinema' To Open In Late Summer

BOSTON—The first new theatre to be built in Boston in 35 years, the Paris Cinema, a 600-seat house in stadium style, is under construction on Boylston St. in the Back Bay section. The theatre is opposite the new Prudential Building of 52-stories, also under construction.

Principals in the new theatre, which will

have a first run policy, are James Vlamos, Steve Prentoulis and Alfred Quintero. Vlamos and Prentoulis operate the Fine Arts Theatre at 80 Norway Street, which will continue its first run and repertory policy.

The steel and concrete structure, replacing an empty store, will have an interior free of columns with all seats giving an unbroken view of the screen. The uncluttered modern lines of the theatre will stress functional simplicity, but will include refinements of luxury and comfort, the exhibitors said.

A sunken lounge will be built off the main lobby, visible from the lobby through an openwork grille. Lounge decor will stress gold and a combination of orange and rust. In the lounge, racks of foreign newspapers from world cinema capitols will be placed. Outside the theatre will be a "kiosk publicitaire," a circular board listing film attractions, a striking replica of similar kiosks on Paris boulevards.

The new theatre, to assure high calibre reproduction, will have a wide screen running almost the full breadth of the house. Provision will be made for stereo and single track sound reproduction, and projection equipment will accommodate all the film gauges and systems.

The name "Paris Cinema" was chosen, the operators said, "because it reflects the continental flavor of the decor and the international selection of films that will be featured

on the screen." Bostonians who have traveled abroad, they said, will recognize many European touches. Rows of seats will be set apart half a foot more than standard requirements prescribe, thereby giving patrons more knee and leg room.

The theatre front will be of stainless steel and plate glass. A lounge below street level will provide added seating for patrons waiting from the program to start.

The Keith Memorial Theatre was the last new theatre built in Boston, which opened in late October, 1928. All other theatres built since were renovations or were built inside existing theatres.

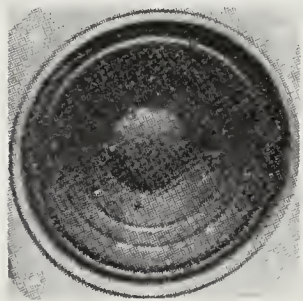
Vlamos said that while foreign films may be given preference, American productions of special interest will also be featured. The theatre will open in late August or early September.

Seating in the new theatre, which will be adjustable, brought this comment from Vlamos: "People now are taller than they were 35-years-ago, which is why we need a different kind of seat."

There will also be a coffee lounge for patrons waiting for the program to begin.

The auditorium, in stadium style, has no balcony, and will be decorated in red, white and blue, colors both of this country and France. The French theme has been chosen because, Vlamos said, Paris is often considered the crossroads of world culture, and he and his co-exhibitors intend the film house to be a cultural crossroads of world films in Boston.

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## Tittle Awards Scholarship

NEW YORK — Y. A. Tittle, outstanding quarterback of the N.Y. Giants football team, selected East Texas Baptist College, Marshall, Tex., as his "choice" to receive a \$500.00 scholarship donated in "his" name by Pepsi-Cola Co.

Pepsi-Cola cited Tittle in honor of his selection as The Sporting News "Player Of The Year" in the National Football League in 1962.

East Texas Baptist college will be solely responsible to administer the award based on student need.

Marshall is the home town of Tittle.

## Transverter Inventor Dies

John H. Hertner, retired electrical engineer and founder of The Hertner Electric Company, died recently, on his 86th birthday.

Born on a small farm in Williams County, Ohio, he spent most of his boyhood in Dayton. After graduation from Ohio State University in 1899 he was employed for a period at Western Electric Company in Chicago and at Lincoln Electric in Cleveland.

In 1901 he engaged in his own business in Cleveland, repairing and manufacturing direct current motors principally for the garment industry and for operating printing presses. He was a pioneer in the field of electric automobiles and battery charging equipment for passenger cars, electric industrial trucks, delivery trucks, and mine locomotives. There was also a great variety of special electrical equipment, including that built for the U.S. Navy.

But, among his many friends in the motion picture industry, Mr. Hertner will be remembered for the motor generator designed for projection, known as the Transverter and produced by the thousands for theatres all over the world.

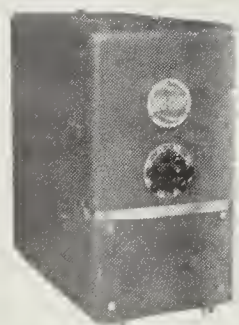
Mr. Hertner retired from business in 1945, later moving to Florida, where he was residing in Pompano Beach at the time of his death.

## Largest Equip. Order

The largest rental order of motion picture production equipment ever to leave the New York area, was gathered by Camera Equipment Co., Inc. of New York for the filming, in color, of Otto Preminger's "The Cardinal."

Four truckloads of cameras, lighting equipment, generators, switch boards, reflectors, complete sound systems, etc., left for Stamford, Connecticut and Boston, Massachusetts, locations of "The Cardinal."

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write us for comparison of operating costs, M-G sets versus Kni-Tron Silicon Rectifiers. Tell us your present operating current and voltage, your power rate per KWH, the hours you operate weekly. We will supply you with literature, prices, general specifications. Then see your supply dealer. And you are under no obligation by asking for the information.

Write Dept., P.

THE KNEISLEY ELECTRIC CO.

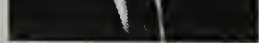
P.O. BOX 1506

TOLEDO 3, OHIO



# Public Relations For The Concessions Industry

One of the most surprising things to me about your conventions is the frequency with which they seem to occur. It just doesn't seem possible that a full year has elapsed since I last stood here and addressed you. But I welcome and appreciate this opportunity to again appear before your very fine group and bring you warmest greetings from the entire membership of the National Association of Concessionaires.



Schmitt

This portion of your convention program appropriately devoted to concessions is, to my mind, a very important function and one that should be of major concern to every theatre owner. It tends to provide your members with a tremendous amount of information that can be useful and valuable to them in their respective concession operations.

The United Theatre Owners of the Heart of America by its very nature is performing a very useful and beneficial service to its members, not only in this area, but in other areas around the country as well, by virtue of the militant manner in which it tackles and helps solve many of the operational problems confronting the theatres. In a sense our associations have a good deal in common.

We both perform specific and very worthwhile functions—yours in the field of trying to encourage increased sources of film production and attendance promotion—ours to making available to concessionaires in theatres and other amusement and recreation centers with necessary and vital information dealing with latest merchandising techniques, profit making ideas, innovations in food products, equipment and services. And while I am discussing association activities, there is one matter I would like to bring to your attention and dwell on briefly.

The concessionaire, in some areas and some instances, is much maligned. He is not always recognized or accepted as the business man he actually is. This is principally because his profession and contributions to the welfare and economy of the country are not generally known or understood.

With a view of improving the public "image" and stature of the concessionaire, the National Association of Concessionaires has recently embarked on an ambitious public relations program, which is intended to reach into every avenue of mass news media. Through these sources we intend to vividly bring home to the American public a factual picture of the concessionaire operating in all areas of this amusement-recreation industry, whether it be a movie theatre or an amusement park, because, after all, the interests of all concessionaires, regardless of the areas they serve, are closely inter-related. Hence, whatever helps one—helps all, since we all sell the same merchandise—food, drink, popcorn, candy and other edibles.

In order to make this public relations program meaningful and effective, NAC is reaching out into many fields to acquaint the concessionaire with the vital and dynamic program which our organization has to offer. One of the initial sources of information which we are going to make available to the concessionaire is a 4-page tabloid newspaper appropriately called "SNACK," symbolizing a term

(An address by Augie J. Schmitt, President of the National Association of Concessionaires—delivered at the United Theatre Owners of the Heart of America, NAC Concession Program, Kansas City, Missouri—March 7, 1963)

commonly used throughout the concessions trade. Circulation of 10,000 copies of "SNACK" will be made to concession operators in theatres and other amusement recreation-centers.

There will be articles of interest to every concessionaire, no matter what phase of the amusement-recreation industry he serves, plus valuable tips on how to improve their business and generally acquaint them with successfully tested and proven operational methods and merchandising techniques.

The primary purpose of a well-planned

public relations program, as I have stated at the outset, is to create a more favorable public "image" of the concessionaire—what he sells—where he sells—the conditions under which he sells—how he selects his merchandise in relation to their public acceptance—how he is concerned with the public welfare through dispensing quality merchandise under clean and sanitary conditions—providing courteous and efficient service. In this connection it might be well to mention that not long ago NAC formally adopted a "Code of Ethics" which all of its members have subscribed to. Simply stated it reads:

"The membership of the National Association of Concessionaires recognizes and accepts its obligation to bring to the public the best in food and drink products.

"The membership of the National Association—  
(Continued on PE-13)



## BUY DIRECT

FROM

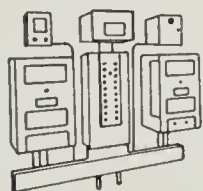
# Ballantyne



**Save on equipment from one of the oldest equipment companies.**

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

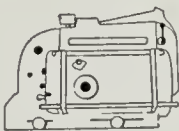


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WITH  
CONFIDENCE**

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.



# Ballantyne



**BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**

A DIVISION OF ABC VENDING CORPORATION

1712 JACKSON ST., OMAHA, NEBRASKA



## GUARANTEED ECONOMY AND TOP PERFORMANCE !

# Heyer-Shultz Inc. METAL REFLECTORS

**GUARANTEED 5 YEARS!**

**UNBREAKABLE — NON-PITTING — NON-TARNISHING — NON-PEELING**

Plus  
Factory Refinishing Service

Manufactured by **Heyer-Shultz Inc.**  
Cedar Grove, N. J.

See Your Theatre Supply Dealer



# NEW PRODUCTS

## ... that have Theatre interest

### Bag O' Bites



The latest item from the Switzer Licorice Company is the new 5-oz. cello bag of bites (in either cherry red or old-fashioned black licorice). According to Switzer's management, the Company had a number of requests for a bag that would retail for 25c and was compact enough for vend and theatre sales. After a limited test and unusual acceptance, the new bag item has now become a regular production item.

The profit margin on the 5-oz. bag is exceedingly good. The bags are packed 60 to the case.

Switzer bites are also available in 8-oz. bags and 4-5 lb. bulk bags—both licorice and cherry red.

### New Coke Drink

SPRINGFIELD—The Coca-Cola Co. announced that it was test-marketing here a newly-developed sugarless soft drink called "TAB."

The consumer test, according to J. Paul Austin, president of Coca-Cola, is designed to provide the company's management with more specific knowledge of the possible future role of this type of beverage in the soft drink industry.

# ASHCRAFT

## PROJECTION LAMPS

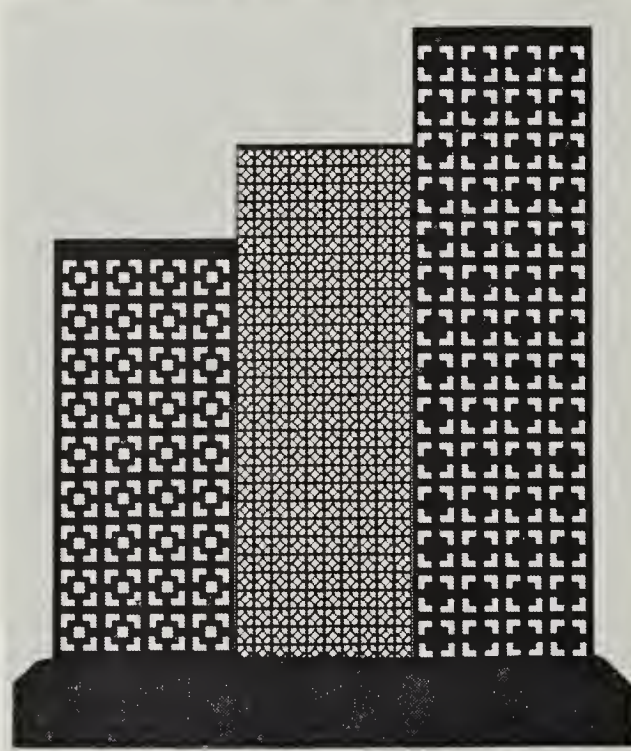
and

## RECTIFIERS

★

**World's Standard  
of  
Projection Excellence**

### Hardboard Panels



Panelaire Grillework, a new inexpensive building material designed for many practical and decorative uses in public buildings, has been introduced by the Panelboard Manufacturing Co., Inc.

Available in four practical sizes in three decorator-styled filigree patterns with a complete line of mouldings and hardware accessories, they are design-die cut in a revolutionary new silicon-impregnated hardboard that makes it as strong as solid paneling despite its openwork pattern.

The new grillework is ideal wherever three-dimensional effects are desired and can easily be sawed, drilled or curved. The attractive filigree patterns blend with any decorating scheme and the panels may be used in lobbies, lounges, auditoriums, snack bars, etc.

Panelaire is also suitable for dividers, screens, sliding and folding doors, dropped ceilings, partitions, wall decorations and all sorts of cabinets and built-ins. For many interesting effects, Panelaire may be laminated or glued to flat surfaces to add a beautiful textured appearance.

### Got A Bad D-I Speaker?

Exhibitors are urged by Western Electronics Co. of Hoston, Tex., to send them an unserviceable drive-in speaker. What for?

The Company reports that they are now using an improved electro-chemical cleaning and refinishing process in the rebuilding of all sizes of drive-in theatre speaker cone units.

They are standing behind the remanufacturing process with a full year warranty, and will rebuild one of your bad cones to introduce this new process to you.

### New Century Amplifiers

Century Projector Corp. announced a new and exclusive addition to their line of all-transistor 50 watt power amplifiers.

The new amplifiers will have built-in assurance against failures from excessive overloads or other abnormal operations.

Also engineered into these 50-watt amplifiers are four special indicator lamps for observation of any overload, low impedance, or short circuit conditions in the output circuit.

The red indicator lamp lights up when an overload (volume), or some other abnormal condition develops or exists. This visual observation warns the projectionist or service engineer of the presence of any abnormal functioning.

The lamps go off automatically when the condition is corrected.

### Heavy-Duty Treads

Thousands of diamond-hard abrasive minerals are bonded into the Super Stairmaster safety tread. The resulting wearing qualities surpass that of concrete, stone, marble, and other types of stair materials, providing a permanent solution to stairway repairs and maintenance.

The tread has a heavy-duty base of heat-treated extruded aluminum. It is 9" wide (deep) overall and available in any length up to 12'0" in one piece. Longer lengths are furnished in multiple sections. Various square edge



Safe Tread

and bevel edge sections can be used to fill out landing areas where more than a 9" tread is required.

It is easily installed over any type of stairway construction, interior or exterior. The necessary fasteners, leveling compound, for badly worn stairs, and adhesive when required are furnished in a package for quick easy installation.

### C. W. Handley Retires

Charles W. Handley, recognized authority on carbon arc light sources for the motion picture industry, has retired after 42 years of service with National Carbon Company, division of Union Carbide Corp.

Handley had been special representative for National Carbon in Los Angeles for a number of years. In addition to his work with motion picture theatre owners and managers on the use of carbon arcs for projection, Handley devoted a great deal of time to motion picture studio lighting, and was the author of several technical papers on the subject.

He was active in the American Society of Cinematography, and was recently designated a Life Fellow in the Society of Motion Picture and Television Engineers.

### Tastee Freez Listing

CHICAGO—The common stock of Tastee Freez Industries, Inc. has been approved for listing by the American Stock Exchange, Leo S. Maranz, president, announced.

Maranz said the Exchange has accepted Tastee Freez's application and that the actual date for commencement of trading in the company's 1,426,208 shares will be made known shortly.



(Continued from page 4)

optical filters rather than dyes.

Resolution, or amount of detail, is about 500 TV lines, better than home TV receivers.

Uniformity of illumination is excellent. Illumination at the edges of the Talaria picture falls to 70 per cent of that at the center. SMPTE standards allow a drop to 60 per cent.

The Talaria projector is designed to operate with the FCC-approved color system which encodes color on a 3.58-megacycle chrominance subcarrier. The FCC system uses a bandwidth of 4.5 megacycles, but the new projector can also work on a wideband 7-megacycle system with a 6.44-megacycle subcarrier.

Overall length of the projector is 5 feet, 8 in.; height, 5 feet 4 in.; width, 2 feet 5 in. Weight is approximately 1,000 pounds. The projector can be disassembled into two units for portability.

WANT FURTHER INFORMATION ON  
PRODUCTS  
ADVERTISED IN THIS ISSUE

Please Check:

- ☐ ASHCRAFT MFG. CO., C. S., Projection Lamps and Rectifiers
- ☐ BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., Theatre Equipment
- ☐ BALLY CASE AND COOLER, INC., Bally Cases
- ☐ CARBONS, INC., Lorraine Carbons
- ☐ EPRAD, Theatre Sound, Communication and Electronic Equipment
- ☐ HEYER-SHULTZ, INC., Metal Reflectors
- ☐ KNEISLEY ELECTRIC CO., THE, Silicon Rectifiers
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL THEATRE SUPPLY CO., Theatre Equipment and Supplies, Carpeting
- ☐ NORTH AMERICAN PHILIPS CO., INC., Norelco 70/35mm Projectors
- ☐ SIMONIN'S SONS, INC., C. F., Popsit Plus Pop-corn Seasoning
- ☐ STRONG ELECTRIC CORP., THE, Rectifiers
- ☐ WESTERN ELECTRONICS CO., Rebuilt Speakers

WANT FURTHER INFORMATION ON  
NEW PRODUCTS  
SHOWN IN THIS ISSUE?

LIST ITEMS\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

ISSUE OF MARCH 13, 1963

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE \_\_\_\_\_

MOTION PICTURE EXHIBITOR  
317 N. Broad St., Philadelphia 7, Pa.

(Continued from page 11)

tion of Concessionaires is obligated to serve these products in the most attractive and sanitary manner.

"The membership of the National Association of Concessionaires and those who work for them shall exercise courtesy and consideration in all of their dealings.

"The membership of the National Association of Concessionaires will ever strive to conduct its business on the highest plane of integrity to merit public respect."

Here in a nut-shell you have the concessionaires' credo, setting forth guidelines which every concessionaire should follow and observe, because one of the principal aims of NAC, through its public relations program, will be to re-emphasize this Code by calling it to the public's attention and thereby demonstrate the concession industry's constant awareness of its responsibilities to the people it serves.

We of NAC are very enthusiastic about this initial public relations effort and we know that you, too, will find it beneficial to your business. In the coming weeks and months you will be hearing and reading a lot about it and we invite you to join with us in this great crusade. No matter how small or large your concession operation may be—whether it consists of a single establishment or 100—we welcome your membership and support. The successful concessionaire is the man who fortifies himself with all the information and knowledge he can muster. NAC can fill this need.

NEW PROJECTOR

(Continued from page 8)

obviously is not trained to qualify his observations or understand why a difference exists. A theatre customer pays to see and hear the best and he expects the theatre to provide it. If the theatre does not use every means to provide high quality, Century said, they are short-changing the customer.

(5) The New Century drive is easily adapted for interlock or synchronous operation with separate sound reproducers or interlocked together for 3-D projection. Because the main drive shaft of the projector mechanism operates at 1440 RPM (in exact synchronism with the shutter shaft) interlock motors are easily attached with simple 1:1 pulleys.

(6) No other projector mechanism or sound reproducer has these Century features, the company stated, therefore every theatre owner should analyze these new developments in projection and sound reproduction very carefully so that they can be adopted for all new and modern theatre installations.



We Love to Tackle  
the Tough Ones

Years of specialization has taught us to spot tough problems and re-build BO fall-off through low-cost seating rehabilitation. If your patrons prefer dancing, TV, bingo or bowling to movies, maybe your shabby seating is the cause. Let's go over it with you and suggest the easy remedy. Phone us for a chat. Why not TODAY?

NOW AVAILABLE  
THE NEW "Urafoam"  
SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR  
PHONE CHapel 2-2561

MANUFACTURERS  
Foam Rubber & Spring Cushions back and seat covers.

A detailed illustration of a theatre seat, showing the backrest, seat cushion, and armrests.

DISTRIBUTORS  
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.  
A Division of  
**MASSEY SEATING CO.**  
100 Taylor Street  
Nashville, Tennessee

FOR FORMS and SYSTEMS  
EXHIBITOR BOOK SHOP

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

A logo for Lorraine ORLUX Carbons. The word "Lorraine" is in a large, stylized script font. "ORLUX" is in a small box in the middle. "Carbons" is in a similar script font to the right. Below it, "CARBONS INC., BOONTON, N. J." is written in a smaller font.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart



## North Miami Remodeled



MIAMI—"A Girl Named Tamiko" was the opening attraction at the newly remodeled "North Miami" Theatre. Lillian Claughton is the new owner, having purchased the theatre several months ago from Julia B. Kirkhart, widow of the late Myron A. Kirkhart, who owned and operated the house for a number of years.

Witters Construction Co. did the remodeling, from plans drawn by E. Abraben Associates, Miami architectural firm. Two stores on the ground floor were eliminated to enlarge the lobby.

The front is of Zyrian stone, imported from the Blue Ridge mountains, and has the latest type glass doors with aluminum trim and aluminum display frames.

The attractive lobby combines walnut paneling, Zyrian stone and turquoise walls. The old asphalt tile and terrazo floors have been replaced by a multi-colored carpet, especially manufactured for theatre use by Alexander Smith and installed by Paul's Carpet Company. The furniture has satinwood frames. The auditorium was completely re-seated with modern Heywood-Wakefield foam rubber theatre chairs, covered in a turquoise-marbled nylon.

Jack Norris is managing the theatre. He is a former theatre owner himself from Watertown, New York, and a veteran of over 30 years of exhibition, including 19 years as manager with Balaban & Katz.

# Norelco

## PROJECTION EQUIPMENT

*Available from  
leading theatre supply  
dealers*

**NORTH AMERICAN PHILIPS COMPANY, INC.**  
Motion Picture Equipment Division  
100 East 42nd St., New York 17, N. Y.

## MAY WE BE OF HELP?



Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

### ADVERTISING ACCESSORIES

- .... Attraction Board
- .... Banners, Flags
- .... Display Cases, Easels
- .... Letters, Silhouette
- .... Marquees
- .... Marquee Letters
- .... Poster Frames
- .... Posters, Herald
- .... Signs
- .... Special Announcement
- .... Trailers
- .... Trailers

### AIR CONDITIONING

- .... Air Conditioning Systems
- .... Air Filters
- .... Blowers
- .... Diffusers
- .... Fans

### CONCESSIONS

- .... Bags
- .... Barbecue Products
- .... Beverages
- .... Beverage Dispenser, Fountain
- .... Boxes
- .... Bun Warmers
- .... Butter Dispenser
- .... Candy
- .... Coffee
- .... Coffemaker
- .... Chocolate Drink
- .... Chocolate Drink Dispenser
- .... Concession Stand
- .... Concessionaire
- .... Canned, Prepared Foods
- .... Cups
- .... Cup Dispenser
- .... Food Preparation Equipment
- .... Fountains
- .... Gum
- .... Hamburger Grills
- .... Ice Cream
- .... Ice Cream Cabinets
- .... Ice Cream Dispensers
- .... Ice Machines
- .... Malt, Shake Machines
- .... Nuts
- .... Pizza Equipment & Supplies
- .... Popcorn
- .... Popcorn Seasoning
- .... Popcorn Warmers
- .... Popcorn Machines
- .... Refrigeration Units
- .... Soft Drinks
- .... Snow Cones

### COIN VENDING MACHINES

- .... Candy Vender
- .... Cigarette Vender
- .... Coffee Vender
- .... Coin Changers
- .... Drink Vender, Cup
- .... Gum Vender
- .... Hot-Cold Cup Venders
- .... Ice Cream Vender
- .... Juice Vender
- .... Milk Vender
- .... Nut Vender
- .... Popcorn Vender
- .... Sandwich Vender

### DECORATION • FURNISHING

- .... Carpets

- .... Carpet Cushion
- .... Curtains, Stage
- .... Curtain Controls & Track
- .... Decorators, Designers
- .... Draperies
- .... Drink Fountain
- .... Fabrics, Wall
- .... Flooring
- .... Lounge Furniture
- .... Mats, Rubber
- .... Paint
- .... Sand Urns
- .... Stage Rigging
- .... Tile
- .... Traffic Control

### HEATING

- .... Fans
- .... Furnaces
- .... Heat Pumps
- .... Humidifiers
- .... Insulation, Thermal, Acoustic

### LIGHTING

- .... Aisle Lights
- .... Batteries
- .... Color Wheels
- .... Dimmers, Controls
- .... Directional Signals
- .... Emergency Light
- .... Spot & Flood Lights
- .... Switchboards
- .... Transformers

### MANAGEMENT

- .... Theatre Forms and Systems,
- .... Personnel Training
- .... Uniforms

### PROJECTION

- .... Aperture Plates
- .... Blowers, Lamphouse, Porthole
- .... Carbons
- .... Carbon Saver
- .... Changeover
- .... Dowlers
- .... Film Cabinets
- .... Film Cement
- .... Film Coolers
- .... Film Magazines
- .... Film Reels
- .... Film Rewinders
- .... Film Splicers
- .... Lenses
- .... Motor Generator
- .... Projectors
- .... Projection Arc Lamp
- .... Projector Parts
- .... Pedestals
- .... Rectifiers
- .... Reel End Signals
- .... Reflectors
- .... Rewinds
- .... Rheostats
- .... Screens
- .... Sound Equipment
- .... Sprockets
- .... Television, Theatre
- .... Transformers

### SAFETY SUPPLIES

- .... Door Hardware
- .... Exit Devices
- .... Fire Alarms
- .... Fire Extinguisher
- .... Fire Hose

- .... Kick-Push Plates
- .... Ladders

### SANITARY SUPPLIES

- .... Carpet Cleaners
- .... Deodorants-Disinfectants
- .... Floor Cleaners
- .... Glass Cleaners
- .... Hand Dryers
- .... Mops-Brushes
- .... Soap Dispenser
- .... Upholstery Cleaner
- .... Vacuum Cleaners

### SEATING

- .... Auditorium Seats
- .... Drive-In Seating
- .... Seat Covers
- .... Seat Cushion
- .... Seat Reconditioning
- .... Upholstery Material

### SOUND EQUIPMENT

- .... Amplifiers
- .... Inter-Coms
- .... Exciter Lamps
- .... Microphones
- .... Pre-Amplifier Cabinet
- .... Public Address System
- .... Sound Equipment, Theatre
- .... Sounds Heads
- .... Sound Service Companies

### TICKET OFFICE

- .... Admission Signs
- .... Boxoffices
- .... Cash Control Systems
- .... Change Making Machines
- .... Coin Sorters
- .... Tickets
- .... Ticket Boxes
- .... Ticket Machines
- .... Ticket Registers
- .... Turnstiles

### DRIVE-INS

- .... Admission Control Systems
- .... Attraction Lights
- .... Benches
- .... Directional Lights
- .... Dust Control Systems
- .... Fences
- .... Fireworks
- .... Floodlights
- .... Insect Controls
- .... Flares, Light
- .... Heater, In-Car
- .... Miniature Trains
- .... Paint
- .... Picnic Table
- .... Playground Equipment, Rides
- .... Pools, Swimming
- .... Post Lights
- .... Quarter Midget Racers
- .... Ramp Lights
- .... Screen Facing
- .... Screen Paint
- .... Screen Towers
- .... Seats, Walk-In Patron
- .... Speakers, In-Car
- .... Speaker Cords
- .... Speaker Cover
- .... Speaker Posts
- .... Speaker Repair
- .... Sweepers
- .... Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name \_\_\_\_\_ Theatre \_\_\_\_\_

Address \_\_\_\_\_ City, State \_\_\_\_\_

Check items, fill in coupons, tear off on dotted line and mail to

**MOTION PICTURE EXHIBITOR**

317 N. BROAD ST., PHILADELPHIA 7, PENNA.

Have you remodeled your theatre recently? Redecorated?  
Put in new seats, carpets or furnishings?  
New Marquee or lobby? We would like to know about it.  
Just drop us a card or letter with details—photos if available.



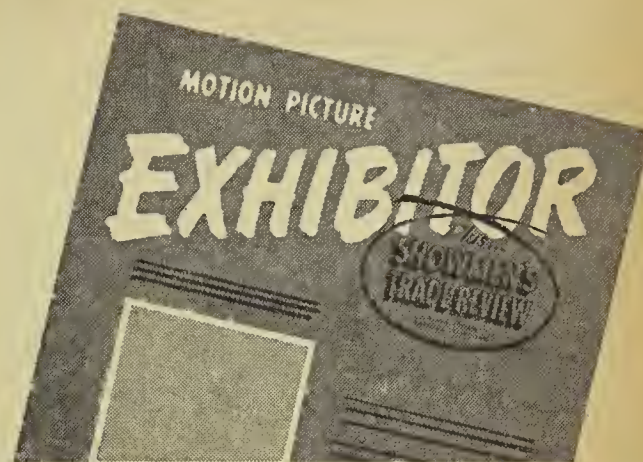
# SERVICESECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



MARCH 13, 1963 SECTION TWO  
VOL. 69, No. 11

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

**KEY . . .** Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy  
CAR—Cartoon

COMP—Compilation  
D—Drama  
DOC—Documentary

MD—Melodrama  
MU—Musical  
W—Western

NOV—Novelty  
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama  
CS—CinemaScope  
DC—DeLuxe Color

DS—Dyaliscope  
EC—Eastman Color  
MC—MetroColor

PV—Panavision  
RE—Reissue  
TC—Technicolor

TE—Technirama  
TS—Totalscope  
VV—VistaVision  
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English  
6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4931 (9-26-62)—High rating drama for discriminating audiences—English made  
6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half  
6204 **CONVICTS 4** (See "REPRIEVE")  
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler  
6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment  
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western  
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

#### COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England  
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

#### COMING

BLACK ZOO—(PV; EC)—Michael Gough, Virginia Grey  
GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy  
GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron  
GUNFIGHTERS, THE—(CS; C)—David Janssen  
LONG CORRIDOR, THE—Peter Breck, Constance Towers  
55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven  
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller  
704 **BRAIN THAT WOULDN'T DIE, THE**—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer  
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made  
709 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers  
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe  
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama  
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer  
710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry  
717 **RAVEN, THE**—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry  
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English  
707 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English  
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralili—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English  
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

#### TO BE REVIEWED

BATTLE BEYOND THE SUN—(Vitascope, C)—Ed Perry—Filmgroup  
BEACH PARTY—(PV, C)—Frankie Avalon  
CALIFORNIA—Jock Mahoney, Faith Domergue  
DEMENTIA—William Campbell, Luana Anders—Filmgroup  
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland  
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price  
MIND BENDERS, THE—Dirk Bogarde  
MIRACLE OF THE VIKINGS—Cameron Mitchell  
NIGHTMARE—Leticia Roman, John Saxon  
NIGHT TIDE—Dennis Hopper—Filmgroup  
OPERATION BIKINI—(PV; Color)—Tab Hunter, Frankie Avalon  
PIT, THE—Dirk Bogarde, Mary Ure  
QUESTION OF CONSENT, A—Frederick O'Neal, Annalena Lund  
SCHIZO—Leticia Roman, John Saxon  
TERROR, THE—(Vitascope; C)—Boris Karloff  
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland  
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A	Advice And Consent	SP.	Col.
	Air Patrol	A1	Fox
	All Fall Down	A3	MGM
	• All The Way Home		Par.
	Almost Angels	A1	BV
	• Amazons of Rome	A2	UA
	• America, America		WB
	• Aphrodite, Goddess Of Love		Emb.
	Antigone	A2	For.
	• Argonauts, The		Col.
	Arturo's Island	B	MGM
	Assignment Outer Space		A-1

## PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;—  
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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Bad Sleep Well, The	For.
Badjao	For.
Barabbas	A2 Col.
Battle, The	Fox
Battle Beyond the Sun (Filmgroup)	A-1
Beach Party	A-1
Bear, The	Emb.
Beauty And The Beast	A1 UA
Becket	Par.
Bell' Antonio	C Emb.
Belle Sommers	A2 Col.
Best Of Enemies, The	A1 Col.
Big Red	A1 BV
Big Wave, The	A1 AA
Billy Budd	A2 AA
Bird Man Of Alcatraz, The	A2 UA
Birds, The	U-1
Black Gold	WB
Black Zoo	AA
Blaze Starr Goes Back To Nature	Misc.
Bloody Brood	B Misc.
Boccaccio '70	C Emb.
Bon Voyage	A1 BV
Boy Who Caught A Crook	A1 UA
Boy's Night Out	A3 MGM
Brain That Wouldn't Die, The	B A1
Brass Bottle, The	U
Broken Land	A2 Fox
Bunny Yeager's Nude Camera	Misc.
Burn Witch, Burn	A2 A-1
Bye, Bye Birdie	Col.

## C

Cabinet Of Caligari	B Fox
Cairo	A3 MGM
California	A-1
Call Me Bwana	UA
Candide	B For.
Candy Web, The	Col.
Captain Newman, M.D.	U
Captain Sindbad	MGM
Cardinal, The	Col.
Caretakers, The	UA
Carry On Constable	For.
Carry On Teacher	For.
Cash On Demand	A1 Col.
Castilians, The	WB
Cattle King	MGM
Centurion, The	For.
Ceremony, The	UA
Chalk Garden, The	U-1
Chapman Report, The	B WB
Charade	U-1
Child Is Waiting, A	A2 UA
Cleo From 5 to 7	SP. For.
Cleopatra	Fox
Clown And The Kid, The	A1 UA
Come Blow Your Horn	PAR.
Come Fly With Me	MGM
Come September—Re.	A3 U
Coming-Out Party, A	A1 For.
Condemned Of Altona, The	Fox
Confess Dr. Corda	For.
Confessions Of An Opium Eater	B AA
Congo Vivo	Col.
Constantine And The Cross	A1 Emb.
Convicts 4 (See "Reprise")	UA
Cool Mikado, The	UA
Counterfeit Traitor, The	A3 Par.
Counterfeiters Of Paris, The	A3 MGM
Court Martial	A2 UA
Courtship Of Eddie's Father, The	MGM
Crime Does Not Pay	A3 Emb.
Critic's Choice	A3 WB
Cross Of Living	For.

## D

Damn The Defiant	A1 Col.
Damon And Pythias	A1 MGM
Dangerous Charter	Misc.
Dark Purpose	U
David And Lisa	A2 Misc.
Day And The Hour, The	MGM
Day Mars Invaded Earth, The	A1 Fox
Day Of The Triffids, The	AA
Days Of Wine And Roses	A2 WB
Delicate Delinquent, The	RE A1 Par.
Dementia (Filmgroup)	A-1
Devi	A2 For.
Devil's Wanton, The	SP Emb.
Diamond Head	B Col.
Diary Of A Madman	A2 UA
Dime With A Halo	MGM
Divorce Italian Style	SP. Emb.
Dr. No	B UA
Dr. Strangelove	Col.
Donovan's Reef	Par.
Don't Knock The Twist	A2 Col.
Drums Of Africa	MGM
Duel Of The Titans	Par.

## E

Electra	A2 For.
Elusive Corporal, The	For.
End Of Desire	For.
Escape From East Berlin	A1 MGM
Escape From Zahrain	A2 Par.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

**ALMOST ANGELS**—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
**BON VOYAGE**—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
**BIG RED**—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
**IN SEARCH OF THE CASTAWAYS**—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English  
**LADY AND THE TRAMP**—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
**LEGEND OF LOBO, THE**—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
**SON OF FLUBBER**—C-100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

## TO BE REVIEWED

**HORSE WITHOUT A HEAD, THE**—Jean Pierre Aumont  
**MERLIN JONES**—(TC)—Annette, Tommy Kirk  
**MIRACLE OF THE WHITE STALLIONS, THE**—(TC)—Robert Taylor, Lilli Palmer  
**SUMMER MAGIC**—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
**SAVAGE SAM**—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
**THREE LIVES OF THOMASINA**—(TC)—Patrick McGeehan, Susan Hampshire  
**WILD GOOSE STOP**—Brandon De Wilde

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 628 **ADVISE AND CONSENT**—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama  
713 **BARABBAS**—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy  
621 **BELLE SOMMERS**—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half  
706 **BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy  
615 **CASH ON DEMAND**—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English  
705 **DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English  
**DIAMOND HEAD**—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal  
622 **DON'T KNOCK THE TWIST**—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement  
625 **FIVE FINGER EXERCISE**—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention  
703 **INTERNS, THE**—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry  
**LAWRENCE OF ARABIA**—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential  
627 **MOTHR**—MD-101m.—(Tehoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English  
701 **NOTORIOUS LANDLADY, THE**—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles  
710 **PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half  
604 **QUEEN OF THE PIRATES**—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English  
708 **REQUIEM FOR A HEAVYWEIGHT**—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
707 **RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer  
624 **SAFE AT HOME**—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles  
704 **THREE STOOGES IN ORBIT, THE**—C-87m.—4953 (7-11-62)—Okay programmer  
626 **13 WEST STREET**—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names  
709 **TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
712 **WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made  
609 **WEEKEND WITH LULU, A**—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English  
711 **WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
629 **WILD WESTERNERS, THE**—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program  
702 **ZOTZI**—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan. **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell  
Feb. **MANIAC**—Kerwin Mathews, Nadia Gray  
Mar. **IRON MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donnell  
Mar. **MAN FROM THE DINERS' CLUB**—Danny Kaye, Cara Williams  
April **FURY OF THE PAGANS**—(C)—Edmund Purdom

## COMING

**ARGONAUTS, THE**—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
**BYE, BYE BIRDIE**—(PV; EC)—Dick Van Dyke, Janet Leigh  
**CANDY WEB, THE**—(EC)—Kathy Dunn, Murray Hamilton  
**CARDINAL, THE**—(TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
**CONGO VIVO**—Jean Sebastian, Bachir Toure  
**DR. STRANGELOVE**—Peter Sellers, Sterling Hayden  
**GIDGET GOES TO ROME**—(EC)—James Darren, Cindy Carol  
**I LOVE, YOU LOVE**—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
**IN THE FRENCH STYLE**—Jean Seberg, Stanley Baker  
**L-SHAPED ROOM, THE**—Leslie Caron, Tom Bell—English  
**PLAY IT COOLER**—Anthony Newly, Anne Aubrey  
**REACH FOR GLORY**—Harry Andrews, Kay Walsh  
**RUNNING MAN, THE**—(PV; C)—Laurence Harvey, Lee Remick  
**SENILITA**—Anthony Franciosa, Claudia Cardinale  
**THESE ARE THE DAMNED**—Macdonald Carey, Shirley Ann Field  
**25TH HOUR, THE**—Gregory Peck, Anthony Quinn  
**UNDER THE YUM YUM TREE**—Jack Lemmon, Carol Lynley  
**VICTORS, THE**—(PV)—Vincent Edwards, Melina Mercouri  
**WATCH IT, SAILOR**—Dennis Price, Marjorie Rhodes

## EMBASSY

**BELL' ANTONIO**—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles  
**BOCCACCIO '70**—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles  
**CRIME DOES NOT PAY**—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
**CONSTANTINE AND THE CROSS**—D-114m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
**DEVIL'S WANTON, THE**—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles  
**DIVORCE—ITALIAN STYLE**—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
**LA VIACCIA**—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
**LONG DAY'S JOURNEY INTO NIGHT**—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
**LOVE AT TWENTY**—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
**MADAME**—CD-104m.—(TR; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
**NIGHT IS MY FUTURE**—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
**NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)**—C-87m.—Fairly amusing import—English



SEVEN CAPITAL SINS—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

### COMING

Mar. BEAR, THE—Renato Rascel, Francis Blanche  
Mar. FACE IN THE RAIN—Rory Calhoun, Maria Berti  
April PASSIONATE THEIF, THE—Anna Magnani  
April APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey  
May YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 ALL FALL DOWN—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel  
315 ARTURO'S ISLAND—D-90m.—Reginald Kerner, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
310 BILLY ROSE'S JUMBO—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
218 BOYS' NIGHT OUT—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
316 CAIRO—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
214 DAMON AND PYTHIAS—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
311 ESCAPE FROM EAST BERLIN—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
FOLLOW THE BOYS—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
GREAT CARUSO, THE—DMU—109m.—(TC)—Mario Lanza, Ann Blyth—5013 (1-23-63)—High rating—Reissue  
317 HOOK, THE—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
213 HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy  
HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
301 I THANK A FOOL—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
312 KILL OR CURE—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
217 LOLITA—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs  
MONKEY IN WINTER—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
365 MUTINY ON THE BOUNTY—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
305 PASSWORD IS COURAGE—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
308 PERIOD OF ADJUSTMENT—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
216 RIDE THE HIGH COUNTRY—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
SAVAGE GUNS, THE—W-85m.—Richard Basehart, Don Taylor, Maria Granada—5022 (2-20-63)—Average western for program—Made in Spain  
SHOW BOAT—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating—Reissue  
304 SWORDSMAN OF SIENA—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
223 TARTARS THE—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made  
222 TARZAN GOES TO INDIA—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
314 TRIAL AND ERROR—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
220 TWO WEEKS IN ANOTHER TOWN—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
303 VERY PRIVATE AFFAIR, A—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

### COMING FEATURES IN ORDER OF RELEASE

Dec. COUNTERFEITERS OF PARIS, THE—Jean Gabin  
Feb. DIME WITH A HALO—Barbara Luna, El Fostorito  
Mar. COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones  
Mar. SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth  
April COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brien  
April IT HAPPENED AT THE WORLD'S FAIR—(PV; MC)—Elvis Presley, Joan O'Brien  
May CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Brühl  
May IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch

### COMING

CATTLE KING—(EC)—Robert Taylor, Joan Caulfield  
DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman  
DRUMS OF AFRICA—(PV; MC)—Frankie Avalon, Mariette Hartley  
FLIPPER—Chuck Connors, Luke Halpin  
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter  
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta  
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale  
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan  
MOON WALK—(PV; C)—Shirley Jones, Gig Young, Red Buttons  
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley  
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley  
PRIZE, THE—Paul Newman, Elke Sommer  
RIFI IN TOKYO—Karl Boehm  
TAMAHINE—(EC)—Nancy Kwan, Dennis Price  
TARZAN FACES THREE CHALLENGES—Jock Mahoney  
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy  
VERY IMPORTANT PERSONS—(PV; EC)—Elizabeth Taylor, Richard Burton  
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein  
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
WHEELER DEALERS, THE—Lee Renick, James Garner  
YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6113 COUNTERFEIT TRAITOR, THE—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad  
R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
6115 ESCAPE FROM ZAHRAIN—D-93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn  
R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
6111 FOREVER MY LOVE—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English  
6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
6117 HATARI—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
6116 HELL IS FOR HEROES—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war

## F

• Face In The Rain \_\_\_\_\_ Emb.  
Fancy Pants—RE \_\_\_\_\_ A1 Par.  
Far Country, The—RE \_\_\_\_\_ A1 U-I  
Fatal Desire \_\_\_\_\_ A3 For.  
• 55 Days At Peking \_\_\_\_\_ AA  
Firebrand \_\_\_\_\_ B Fox  
First Spaceship On Venus \_\_\_\_\_ For.  
Five Finger Exercise \_\_\_\_\_ A2 Col.  
Five Miles To Midnight \_\_\_\_\_ A3 UA  
Five Weeks In A Balloon \_\_\_\_\_ A1 Fox  
Flame In The Streets \_\_\_\_\_ A2 For.  
• Flight From Ashiya \_\_\_\_\_ UA  
• Flipper \_\_\_\_\_ MGM  
Follow That Dream \_\_\_\_\_ A1 UA  
Follow The Boys \_\_\_\_\_ MGM  
Forever My Love \_\_\_\_\_ A1 Par.  
• For Love Or Money \_\_\_\_\_ U-I  
40 Pounds Of Trouble \_\_\_\_\_ A2 U-I  
Freud \_\_\_\_\_ Sp. U-I  
Frightened City, The \_\_\_\_\_ B AA  
• Fun In Acapulco \_\_\_\_\_ Par.  
• Fury Of The Pagans \_\_\_\_\_ Col.

## G

• Gathering Of Eagles, A \_\_\_\_\_ U-I  
Gay Purr-EE \_\_\_\_\_ A1 WB  
Geronimo \_\_\_\_\_ A2 UA  
Giant—Re. \_\_\_\_\_ A1 WB  
• Gidget Goes To Rome \_\_\_\_\_ Col.  
Gigot \_\_\_\_\_ A1 Fox  
Girl Chasers, The \_\_\_\_\_ For.  
Girl Named Tamiko, A \_\_\_\_\_ B Par.  
Girl With The Golden Eyes, The \_\_\_\_\_ C For.  
Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
• Gold For The Caesars \_\_\_\_\_ MGM  
• Golden Arrow, The \_\_\_\_\_ MGM  
Great Caruso, The—RE \_\_\_\_\_ A1 MGM  
Great Chase, The \_\_\_\_\_ Misc.  
• Great Escape, The \_\_\_\_\_ UA  
Great Van Robbery, The \_\_\_\_\_ A1 UA  
• Greatest Story Ever Told, The \_\_\_\_\_ UA  
• Gunfight At Comanche Creek \_\_\_\_\_ AA  
• Gunfighters, The \_\_\_\_\_ AA  
• Gun Hawk, The \_\_\_\_\_ AA  
Guns Of Darkness \_\_\_\_\_ A2 WB  
Gypsy \_\_\_\_\_ B WB

## H

• Hand Of Death \_\_\_\_\_ A2 Fox  
Hatari \_\_\_\_\_ A1 Par.  
• Haunted Village, The \_\_\_\_\_ A-I  
• Haunting, The \_\_\_\_\_ MGM  
Have Figure, Will Travel \_\_\_\_\_ Misc.  
Hell Is For Heroes \_\_\_\_\_ A2 Par.  
Hemingway's Adventures Of A Young Man \_\_\_\_\_ A3 Fox  
Her Bikini Never Got Wet \_\_\_\_\_ For.  
• Here's Las Vegas \_\_\_\_\_ UA  
Hero's Island \_\_\_\_\_ A1 UA  
Hook, The \_\_\_\_\_ A2 MGM  
Horizontal Lieutenant, The \_\_\_\_\_ A2 MGM  
Horror Hotel \_\_\_\_\_ A3 For.  
• Horse Without A Head, The \_\_\_\_\_ BV  
• House Of The Damned \_\_\_\_\_ Fox  
House Of Women \_\_\_\_\_ B WB  
How The West Was Won \_\_\_\_\_ MGM  
• Hud \_\_\_\_\_ A3 Par.  
Huns, The \_\_\_\_\_ A2 For.  
Hunza, The Himalayan Shangri-La \_\_\_\_\_ Misc.

## I

• I Could Go On Singing \_\_\_\_\_ UA  
If A Man Answers \_\_\_\_\_ A3 U-I  
I Spit On Your Grave \_\_\_\_\_ For.  
I Thank A Fool \_\_\_\_\_ A3 MGM  
Il Grido \_\_\_\_\_ For.  
• I Love, You Love \_\_\_\_\_ C Col.  
Immoral West, The \_\_\_\_\_ Misc.  
In Search Of The Castaways \_\_\_\_\_ A1 BV  
• In The French Style \_\_\_\_\_ Col.  
• In The Cool Of The Day \_\_\_\_\_ MGM  
I Like Money \_\_\_\_\_ A3 Fox  
• Incredible Mr. Limpet, The \_\_\_\_\_ WB  
Information Received \_\_\_\_\_ A3 U-I  
Invasion Of The Star Creatures \_\_\_\_\_ A1 A-I  
interns, The \_\_\_\_\_ A3 Col.  
• Irma La Douce \_\_\_\_\_ UA  
• Iron Collar, The \_\_\_\_\_ U-I  
• Iron Maiden, The \_\_\_\_\_ Col.  
• Island Of Love \_\_\_\_\_ WB  
Island, The \_\_\_\_\_ A1 For.  
• It Happened At The World's Fair \_\_\_\_\_ MGM  
It Happened In Athens \_\_\_\_\_ B Fox  
• It's A Mad, Mad, Mad, Mad World \_\_\_\_\_ UA  
It's Only Money \_\_\_\_\_ A1 Par.



## J

Jack The Giant Killer	A1	UA	Misc.
Jacktown			UA
Joseph And His Brethren	A1	For.	UA
Johnny Cool			UA
Jumbo	A1	MGM	

## K

Kamikaze			Misc.
Kid Galahad	A2	UA	
Kill or Cure	A1	MGM	
Kind Of Loving, A	B	For.	UA
Kings Of The Sun			UA

## L

L-Shaped Room, The		Col.	
Lad: A Dog	A1	WB	
Lady And The Tramp—RE	A1	BV	
Lady For A Knight		UA	
Lady In A Cage		Par.	
Lancelot And Guinevere		U-I	
La Viaccia	B	Emb.	
Lawrence Of Arabia	A2	Col.	
Legend Of Lobo, The	A1	BV	
Legionnaire, The		MGM	
Leopard, The		Fox	
Lilies Of The Field, The		UA	
Lion, The	A2	Fox	
Lisa	A2	Fox	
List Of Adrian Messenger, The		U-I	
Lolita	SP.	MGM	
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.	
Lonely Are The Brave	A2	U-I	
Long Absence, The	A2	For.	
Long Corridor, The		AA	
Long Day's Journey Into Night	SP.	EMB	
Longest Day, The	A1	Fox	
Love And Larceny		For.	
Love At Twenty		EMB	
Love Is A Ball		UA	
Love With The Proper Stranger		Par.	
Lover Come Back—Re.	B	U	
Loves Of Salammbo	A2	Fox	
Lovers Of Teruel, The	A3	For.	
Lucky Pierre		Misc.	

## M

Madame	B	Emb.	
Magic Sword	A2	UA	
Main Attraction, The		MGM	
Manchurian Candidate, The	A3	UA	
Man From The Dinners' Club		Col.	
Man Who Shot Liberty Valance, The	A2	Par.	
Maniac		Col.	
Man's Favorite Sport?		U-I	
Marco Polo	A1	AI	
Marilyn		Fox	
Marizinia		For.	
Marriage Of Figaro	A3	For.	
Mary, Mary		WB	
Masque Of The Red Death		AI	
Matter Of Who, A	A2	For.	
Maxime	B	For.	
McLintock		UA	
Merlin Jones		BV	
Mermaids of Tiburon		Misc.	
Merrill's Maudsers	A1	WB	
Mighty Ursus	A2	UA	
Mind Benders, The		A-I	
Miracle Of The Vikings		A-I	
Miracle Of The White Stallions		BV	
Miracle Worker, The	A2	UA	
Missourian, The		WB	
Mr. Hobbs Takes A Vacation	A1	Fox	
Monkey In Winter	A3	MGM	
Moon Walk		MGM	
Mothra	A1	Col.	
Mouse On The Moon		UA	
Mr. Arkadin		For.	
Mr. Peter's Pets		Misc.	
Murder At The Gallop		MGM	
Music Man, The	A1	WB	
Muriel		UA	
Mutiny On The Bounty	A2	MGM	
My Fair Lady		WB	
My Geisha	A2	Par.	
My Six Loves	A1	Par.	
Mystery Submarine	A1	U-I	

## N

Nearly A Nasty Accident	A1	U-I	
Never Let Go		For.	
New Kind Of Love, A		Par.	
Night Creatures	A2	U-I	
Night Is My Future	B	Emb.	

6206	IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6114	MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118	MY GEISHA—CD-120m.—(TE; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6212	MY SIX LOVES—CD-101m.—(TV)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6202	PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201	REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue
R6204	ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6203	WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211	WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting program—mer—French-made
6207	WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209	WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

## COMING FEATURES IN ORDER OF RELEASE

May	DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott
May	HUD—(PV)—Paul Newman, Melvyn Douglas

## COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons  
 BECKET—(TC)—Richard Burton, Peter O'Toole  
 COME BLOW YOUR HORN—(PV; C)—Frank Sinatra, Molly Picon  
 DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour  
 FUN IN ACAPULCO—Elvis Presley, Ursula Andress  
 LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward  
 NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WIVES AND LOVERS—(TC)—Janet Leigh, Van Johnson, Shelley Winters

## 20TH CENTURY-FOX

## DISTRIBUTED DURING THE PAST 12 MONTHS

216	AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209	BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211	VABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
217	FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218	FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220	GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213	HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241	I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214	IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
221	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223	LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
305	LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210	LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
215	MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
	NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England
142	PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
306	ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301	SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy
204	SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
219	300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303	THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
206	WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124	20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
	YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

## COMING FEATURES IN ORDER OF RELEASE

	HAND OF DEATH—(CS)—John Agar, Paula Raymond
March	MARILYN—Documentary on Marilyn Monroe
	DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
March	HOUSE OF THE DAMNED—Ronald Forster, Merry Anders
May	POLICE NURSE—Ken Scott
May	YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden

## COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Bur-ton, Rex Harrison  
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
 LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale  
 PLEASE, NOT NOW!—(CS)—Brigitte Bardot  
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England  
 SOMETHING'S GOT TO GIVE—Doris Day, James Garner  
 STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

## UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

	AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305	CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
	DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
	FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
6216	FOLLOW THAT DREAM—CMU-110m.—(PV; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221	GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
6307	GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229	HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch



- LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 5214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
- 6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6225 **MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- 6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

## COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
- April **TOM JONES**—(C)—Albert Finney, Susannah York—England
- April **DR. NO**—Sean Connery, Jack Lord—Eon
- May **I COULD GO ON SINGING**—(C)—Judy Garland, Dirk Bogarde
- May **CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

## COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CEREMONY, THE**—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- GREAT ESCAPE, THE**—(PV; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Elysiabeth Montgomery—Chrislaw
- KINGS OF THE SUN**—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE**—Sidney Poitier, Lilia Skala—Rainbow
- McLINTOCK!**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON**—(EC)—Margaret Rutherford, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- STOLEN HOURS**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- TWICE TOLD TALES**—Vincent Price, Mari Blanchard—Admiral

## UNIVERSAL

## DISTRIBUTED DURING THE PAST 12 MONTHS

- COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- 6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE**—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LOVELY ARE THE BRAVE**—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Medicore import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- 6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF A MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

## COMING FEATURES IN ORDER OF RELEASE

- April **BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy
- April **UGLY AMERICAN, THE**—(C)—Marlon Brando, Sandra Church
- May **IRON COLLAR, THE**—Audie Murphy
- May **PARANOIAC**—Audie Murphy, Kathleen Crowley

## COMING

- BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden
- CAPTAIN NEWMAN, M.D.**—Gregory Peck, Tony Curtis
- CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr
- CHARADE**—(PV; C)—Cary Grant, Audrey Hepburn
- DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi
- FOR LOVE OR MONEY**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- LANCELOT AND GUINEVERE**—(C; PV)—Cornel Wilde, Jean Wallace

- Nightmare \_\_\_\_\_ A-1
- Night Of Evil \_\_\_\_\_ B Misc.
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Firmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Exit \_\_\_\_\_ B For.
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ A1 Emb.
- Notorious Landlady \_\_\_\_\_ A3 Col.
- Nude Odyssey \_\_\_\_\_ C For.
- Nuttty Professor, The \_\_\_\_\_ Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

## O

- Old Dark House, The \_\_\_\_\_ Col.
- Operation Bikini \_\_\_\_\_ A-1
- Operation Snatch \_\_\_\_\_ For.

## P

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Panic Button \_\_\_\_\_ WB
- Panic In Year Zero \_\_\_\_\_ A3
- Paradise Alley \_\_\_\_\_ Misc.
- Paranoiac \_\_\_\_\_ U-I
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Paridiso \_\_\_\_\_ For.
- Passion Of Slow Fire, The \_\_\_\_\_ B For.
- Passionate Thief, The \_\_\_\_\_ Emb.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Peeping Tom \_\_\_\_\_ For.
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phaedra \_\_\_\_\_ C For.
- Phantom Of The Opera \_\_\_\_\_ A1 U-I
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pigeon That Took Rome, The \_\_\_\_\_ A3 Par.
- Pink Panther \_\_\_\_\_ UA
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Pit, The \_\_\_\_\_ A-1
- Playgirl After Dark \_\_\_\_\_ For.
- Play It Cooler \_\_\_\_\_ Col.
- Playtime \_\_\_\_\_ For.
- Please, Not Now! \_\_\_\_\_ Fox
- Police Nurse \_\_\_\_\_ Fox
- Poor White Trash \_\_\_\_\_ B Misc.
- Postman's Knock \_\_\_\_\_ MGM
- Pressure Point \_\_\_\_\_ SP. UA
- PT 109 \_\_\_\_\_ WB
- Prize, The \_\_\_\_\_ MGM
- Proper Time, The \_\_\_\_\_ UA
- Psycosimo \_\_\_\_\_ For.
- Purple Hills, The \_\_\_\_\_ A1 Fox

## Q

- Quare Fellow, The \_\_\_\_\_ For.
- Queen's Guard, The \_\_\_\_\_ Fox
- Queen Of The Pirates \_\_\_\_\_ A1 Col.
- Question Of Consent, A \_\_\_\_\_ A-1

## R

- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A1 A-1
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner \_\_\_\_\_
- Reluctant Saint, The \_\_\_\_\_ A1 For.
- Reptilicus \_\_\_\_\_ A1 A-1
- Reprieve (Convicts 4) \_\_\_\_\_ A2 AA
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Rice Girl \_\_\_\_\_ A3 For.
- Ride The High Country \_\_\_\_\_ A3 MGM
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Riff Raff Girls \_\_\_\_\_ For.
- Rififi In Tokyo \_\_\_\_\_ MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Road To Hong Kong, The \_\_\_\_\_ A1 UA
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Running Man, The \_\_\_\_\_ Col.

## S

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Safe At Home \_\_\_\_\_ A1 Col.
- Samar \_\_\_\_\_ A2 WB
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-1



Saskatchewan—RE	A2	U-I
•Savage Sam	BV	
Savage Guns	A2	MGM
Savonara—RE	A2	WB
Scanty Panties		Misc.
Scarface Mob, The		Misc.
•Schizo	A-I	
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
•Seven Seas To Calais	A1	MGM
Show Boat—RE	A2	MGM
•Showdown	A2	U
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
•Something's Got To Give		Fox
Son Of Flubber	A1	BV
Son of Sansom		For.
Spencer's Mountain		WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•Stolen Hours		UA
Story Of The Count Of Monte		
Cristo, The	A1	WB
Strangers In The City	SP.	Emb.
•Stripper, The		Fox
•Summer Magic		BV
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Swingin' Along	A1	Fox
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

## T

Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	A1
•Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan Faces Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		A1
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
13 West Street	A2	Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
Thirty Years Of Fun	A1	Fox
Time Bomb	A2	AA
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic		UA
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial, The		For.
Trial And Error	A3	MGM
•25th Hour, The		Col.
20,000 Eyes	B	Fox
•Twice Told Tales		UA
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

## U

•Ugly American, The	U-I
•Under The Yum Yum Tree	Col.

## V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM

LIST OF ADRIAN MESSINGER, THE—George C. Scott, Dana Wynter  
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson  
SHOWDOWN—Audie Murphy, Kathleen Crowley  
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda  
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton  
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
- 256 DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
- 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
- 253 GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
- GIANT—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
- 254 GYPSY—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
- 169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
- 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
- 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
- 168 MUSIC MAN, THE—MU-151m.—(TE; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
- 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
- 915 SAYONARA—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
- SPENCER'S MOUNTAIN—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
- 167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
- 255 TERM OF TRIAL—D-113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
- 252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

### COMING FEATURES IN ORDER OF RELEASE

April CRITICS' CHOICE—(TC; PV)—Bob Hope, Lucille Ball  
May CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon

### COMING

AMERICA AMERICA—Stathis Giallelis  
BLACK GOLD—Philip Carey, Diane McBain  
ISLAND OF LOVE—(PV; TC)—Robert Preston, Georgia Moll  
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson  
MISSOURIAN, THE—Robert Mitchum, Ty Hardin  
MY FAIR LADY—Rex Harrison, Audrey Hepburn  
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin  
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
PT 109—(PV; TC)—Cliff Robertson  
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine  
YOUNGBLOOD HAWKE—(TC)—Warren Beatty, Suzanne Pleshette

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.

BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton

BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate

DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.

DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental

GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental

HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare

HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.

IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica

JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products

KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier

LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare

MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup

MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.

NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton

NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.

PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate

PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton

POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.

SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin

SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari

SEDUCTERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner

SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin

SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier

STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.

TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.

WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis

BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.



**CLEO FROM 5 TO 7**—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

**COMING OUT PARTY, A**—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union

**CONFESS DR. CORDA**—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

**CROOKS ANONYMOUS**—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

**CROSS OF LIVING**—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

**DEVI (THE GODDESS)**—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

**ELECTRA**—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

**ELUSIVE CORPORAL, THE**—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

**END OF DESIRE**—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French; English titles—Continental

**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

**FIRST SPACESHIP ON VENUS**—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

**FLAME IN THE STREETS**—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

**GIRL CHASERS, THE**—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

**GIRL WITH THE GOLDEN EYES, THE**—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

**HER BIKINI NEVER GOT WET**—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nude film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

**HORROR HOTEL**—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

**ISLAND, THE**—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

**I SPIT ON YOUR GRAVE**—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

**IL GRIDO**—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

**JOSEPH AND HIS BRETHREN**—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

**KIND OF LOVING, A**—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

**LONELINESS OF THE LONG DISTANCE RUNNER, THE**—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

**LOVE AND LARCENY**—C-94m.—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

**LOVERS OF TERUEL, THE**—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

**MARIZINIA**—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

**MATTER OF WHO, A**—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

**MAXIME**—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

**MR. ARKADIN**—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

**MONEY, MONEY, MONEY**—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

**MONGOLS, THE**—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

**NEVER LET GO**—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

**NUDE ODYSSEY**—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

**OPERATION SNATCH**—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

**PARADISIO**—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nude novelty—European—Fanfare

**PASSION OF SLOW FIRE, THE**—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

**PEEPING TOM**—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

**PHAEDRA**—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

**PLAYGIRL AFTER DARK**—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

**PLAYTIME**—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

**PSYCOSSIMO**—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwe Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

**QUARE FELLOW, THE**—D-85m.—Patrick McGeehan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

**RELUCTANT SAINT, THE**—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

**RIFF RAFF GIRLS**—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

**SECRETS OF THE NAZI CRIMINALS**—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

**SON OF SAMSON**—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

**SUNDAYS AND CYBELE**—D-110m.—Hardy Kruger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting import—French; English titles—Davis-Royal

**SWEET ECSTASY**—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

**SWINDLE, THE**—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

**TALES OF PARIS**—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

**TEMPTATION**—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

**TRIAL, THE**—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

**VARAN, THE UNBELIEVABLE**—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

**WALTZ OF THE TOREADORS**—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

**YOJIMBO**—D-110m.—(Tohoscope)—Toshiro Mifune, Eliino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

## W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
•Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
•We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Wives And Lovers		Par.
Woman Hunt	A2	Fox
•Woman Warriors, The	A2	UA
Wonderful To Be Young	A2	Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM

## X

•X—The Man With The X-Ray Eyes A-I

## Y

•Yellow Canary, The		Fox
Yojimbo	A3	For.
•Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
•Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Racers, The		A-I

## Z

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# **FEATURE FILMS** **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made, available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

## **Allied Artists**

6220	El Cid (Road Show)	Dec.
6205	Reprieve (Convicts 4)	Sept.
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
6208	Billy Budd	Nov.
	Day Of The Triffids	Feb.
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June
	The Gunfighters	March
	Black Zoo	March
	55 Days At Peking	April

## **American-International**

701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	Battle Beyond The Son (Filmgroup)	Feb.
	The Pit	Feb.
717	The Raven	Jan.
718	Night Tide (Filmgroup)	Feb.
801	Dementia (Filmgroup)	March
802	The Mind Benders	April
803	Operation Bikini	March
804	The Terror	March
805	The Young Racers	May
806	California	March
807	A Question Of Consent	March
808	Miracle Of The Vikings	April
	Schizo	April
	Nightmare	May
	Haunted Village	June
	Beach Party	July

## **Buena Vista**

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.
	Son Of Flubber	Feb.
	Miracle Of The White Stallions	March
	Savage Sam	July

## **Columbia**

620	Hellions	April
621	Belle Sommers	April
622	Don't Knock The Twist	April
623	Experiment In Terror	April
624	Safe At Home	April
625	Five Finger Exercise	May
626	13 West Street	May
627	Mothra	May
629	The Wild Westerners	June
640	Only Two Can Play	Feb.
701	The Notorious Landlady	July
702	Zotz	July
703	The Interns	Aug.
704	3 Stooges In Orbit	Aug.
705	Damn The Defiant	Sept.
706	Best Of Enemies	Sept.
707	Ring-A-Ding Rhythm	Sept.
708	Requiem For A Heavyweight	Oct.
709	Two Tickets To Paris	Oct.
710	The Pirates Of Blood River	Nov.
711	We'll Bury You	Aug.
712	The War Lover	Nov.
713	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	May
	Diamond Head	Feb.
	The Maniac	Feb.
	The Man From The Diner's Club	March

## **Embassy**

	Divorce—Italian Style	Dec.
	Seven Capital Sins	Jan.
	Madame	Feb.

	Crime Does Not Pay	Jan.
	Love At Twenty	March
	Long Day's Journey Into Night	Feb.
	Strangers In The City	Feb.
	Face In The Rain	March
	The Bear	March
	Passionate Thief	April
	Aphrodite, Goddess Of Love	April

## **MGM**

211	All Fall Down	Mar.
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
214	Damon And Pythias	July
216	Ride The High Country	May
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank A Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsmen Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
313	Counterfeiters Of Paris	Dec.
314	Trial And Error	Nov.
	The Main Attraction	Feb.
316	Cairo	Jan.
317	The Hook	Feb.
318	Dime With A Halo	Feb.
320	Seven Seas To Calais	March
	Courtship Of Eddie's Father	March
321	Follow The Boys	March
322	Come Fly With Me	April
323	It Happened At The World's Fair	April
365	Mutiny On The Bounty	
	In The Cool Of The Day	May
	Captain Sinbad	May

## **MGM Reissues**

### **"THE WORLD HERITAGE" PICTURES**

#### **Group One**

"David Copperfield"—W. C. Fields	132m.
"Pride and Prejudice"—Laurence Olivier	116m.
"Captains Courageous"—Spencer Tracy	116m.
"Little Women"—Elizabeth Taylor	122m.

#### **Group Two**

"A Tale of Two Cities"—Ronald Colman	128m.
"Kim"—Errol Flynn	113m.
"Julius Caesar"—Marlon Brando	121m.
"The Good Earth"—Paul Muni	128m.

### **GOLDEN OPERETTA SERIES**

#### **GROUP ONE**

Rudolph Friml's "Rose Marie"
Franz Lehar's "The Merry Widow"
Johann Strauss' "The Great Waltz"
Victor Herbert's "Sweethearts"
Sigmund Romberg's "The Girl of the Golden West"

#### **GROUP TWO**

Victor Herbert's "Naughty Marietta"
Sigmund Romberg's "The Student Prince"
Sigmund Romberg's "Maytime"
Lerner and Loew's "Brigadoon"
Rudolph Friml's "The Firefly"
Noel Coward's "Bittersweet"

## **Paramount**

6112	Brush Fire	Mar.
6113	Counterfeit Traitor	July
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
R6201	Rear Window—RE	Sept.
6202	Pigeon That Took Rome, The	Sept.
R6203	War And Peace—RE	Oct.
R6204	Roman Holiday—RE	Oct.
6205	Girls, Girls, Girls	Nov.
6206	It's Only Money	Dec.
6207	Who's Got The Action	Jan.
R6208	Fancy Pants—RE	Nov.
6209	Wonderful To Be Young	Nov.
6210	A Girl Named Tamiko	Feb.
6211	Where The Truth Lies	Jan.
6212	Papas Delicate Condition	Mar.
	My Six Loves	April
	Hud	May

## **20th-Fox**

145	The King And I—RE	Jan.
200	I Like Menev	Sept.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
209	The Broken Land	April

	The Inspector	May
	Hand Of Death	May
210	Lisa	June
211	Cabinet Of Caligari	May
213	Hemingway's Adventures Of A Young Man	Aug.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
216	Air Patrol	July
217	Fire Brand	Aug.
219	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
220	Gigot	Nov.
221	The Longest Day	Oct.
223	Loves Of Salammbo	Oct.
301	Sodom And Gomorrah	Jan.
303	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.
	House Of The Damned	March
	Marilyn	March
	Nine Hours To Rama	April
305	The Lion	Feb.
	Thirty Years Of Fun	Feb.
306	The Robe—Re.	
	The Yellow Canary	May
	Police Nurse	May

## **United Artists**

6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
6211	The Children's Hour	Mar.
6214	Magic Sword	April
6215	Nun And The Sergeant	May
6216	Follow That Dream	April
6217	War Hunt	
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6220	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Jan.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
	Five Miles To Midnight	Feb.
	Love Is A Ball	March
	Five Miles To Midnight	March
	I Could Go On Singing	April
	The Caretakers	April

## **Universal**

6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lower Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	Freud	Jan.
	Forty Pounds Of Trouble	Feb.
	Mystery Submarine	Feb.
	To Kill A Mocking Bird	March
	The Birds	April
	The Ugly American	April

## **Warners**

158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count Of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
252	What Ever Happened To Baby Jane	Nov.
253	Cay Purr-ee	Nov.
254	Gypsy	Dec.
255	Term Of Trial	Feb.
256	Days Of Wine And Roses	Feb.
259	Critic's Choice	April



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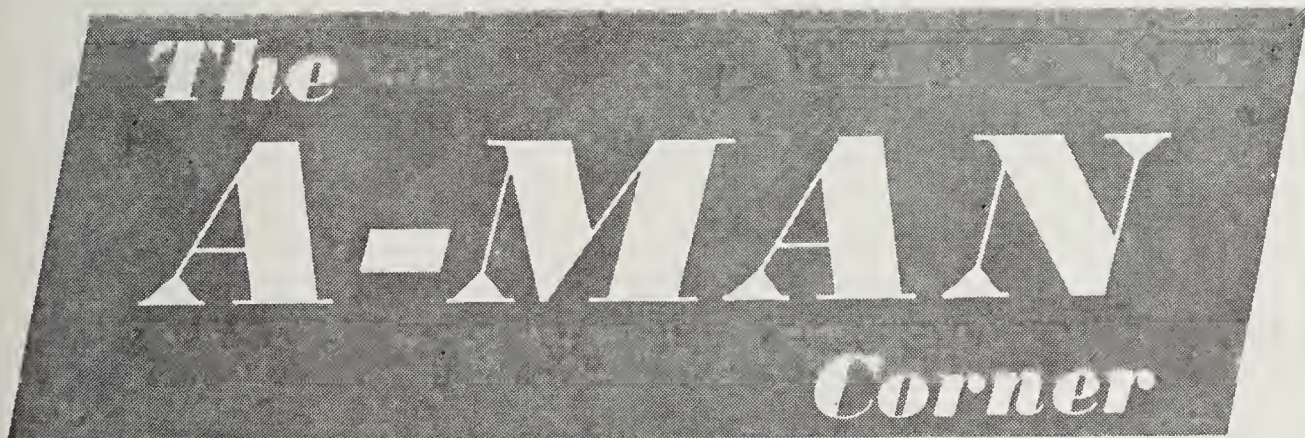
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**MOTION PICTURE**

# **EXHIBITOR**

**MARCH 27, 1963**

Volume 69

Number 13

IN TWO SECTIONS • THIS IS SECTION ONE



## **TOA Board Maps Future Strategy**

(See page 6)

## **AIP, Exhibs Agree On TV Clearance**

(See page 11)

Eugene V. Klein, president, National General Corp., reports widespread exhibitor interest in his recent announcement of a theatre pay-television network through the facilities of Talaria, developed by the General Electric Company.

**GOOD SENSE FROM THE RECTOR . . .** see editorial—page 4



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## GOOD SENSE FROM THE RECTOR

MANY PROFESSIONAL do-gooders are quick to attack the motion picture industry. Many newspapers are quick to pick up their remarks and give them far more space and circulation than they deserve.

It is with real joy, therefore, that we turn over our editorial page this week to a man of the cloth who considers himself "an incurable movie fan," and to a newspaper that has given his remarks considerable space and prominence. We hope the message carries far and wide.

The man is Father Osborne Moyer, rector of the Episcopal Church in Holly Springs, Miss. The newspaper is The South Reporter, published every Thursday at Holly Springs, Miss. Grady S. McAlexander is editor-publisher, and Father Moyer's column is entitled "From The Rector's Desk." The following is reprinted from the issue of March 7, 1963:

*I am an incurable movie fan. And I say that without any hesitation, qualification or apology. I have been going to and enjoying the movies regularly for about 40 years now and have watched the evolution of the motion picture from its silent, flickering, small screen days to the large screen with its breath-taking colors and stereophonic sound that we now take for granted.*

*All right, so what!, you say. Just this: I am frankly puzzled about the movie-going habits of our local populace. Sure, it's your business whether you go or not, but why is it that when the best motion pictures play here there is only a handful of people who bother to see them? Why is it that such fine and outstanding movies as "Gigot" and "The Miracle Worker" play to almost empty houses here, and a grade B movie such as "Isle of Sin" will play to a packed house?*

*Some people that I have questioned about not attending*

*movies come up with the old thread-bare quip of, "They have just gotten so trashy." But usually these same people sit glued to their tv screens watching the muck and violence that is the daily tv diet. I'm the first to admit that there are plenty of trashy movies in circulation, just as there are countless books of smut being published today, but that is no reason to quit reading good books. And certainly, it was inevitable that movies, as they came of age, would present "adult" themes on the screen. Yes, some of these are handled poorly, but in some instances it is quite possible that some people, seeing their own problems acted out on the screen, have gotten a better perspective. Identification and projection can be most helpful in some cases.*

*Then too, the motion picture house has helped solve some of the problems of leisure time for the young people, especially in small towns where recreation facilities are limited or non-existent. Like the corner drug store, the movie is where they meet their friends. I would rather see a young couple holding hands on the back row at the movie than parked in a car or on a lonely stretch of country road.*

*If you are one of those people who have not seen a movie (and brag about it) since Colleen Moore made "So Big," you don't know what you have missed. Let's stop looking down our noses and enjoy some of the fine motion picture entertainment that is being offered us by our local theatre.*

*It makes you feel quite a bit better, doesn't it? Here is a clergyman with a realistic, positive approach that others would do well to copy. Thank you, Father Moyer, and thank you, Bob Bostick, National Theatre Supply vice-president and southern district manager in Memphis, for calling the column to our attention.*

## MAKE INTEGRITY YOUR TRADEMARK

THE IMPORTANCE of trade marks is widely accepted, and manufacturers are justly aware of the import of brand acceptance on the part of the consumer. It encourages manufacturers to keep standards up to snuff and protects them from cheap imitators.

The moviegoing public is also aware of the well-advertised trade names of the major distributors and many independent producers and distributors. Profit from the marketing of motion pictures is gained through the sale of entertainment, and the seller or manufacturer of entertainment has the same responsibilities to his customers as any other businessman.

"Integrity" and "Reputation" are a strong part of production and distribution's selling package. Willingness to place a trade

mark on inferior product for the sake of a fast buck should be thought of just as severely in this industry as in any other, but often this isn't the case. Substitution of other ingredients for integrity to make the entertainment package more alluring on the outside is a self deception that can only result in skeptical buyers. Foresaking the image built on sound business practices can only lead to failure. If "a sucker is born every minute," the con man loses a prospect for every mark chalked up against him.

The exhibitor has something at stake in this game too, the reputation he has built up over a period of years. Weakening the value of reputations for the sake of a fast buck is both stupid and unbusinesslike.

**Serving the Reader First—Which Serves the Advertiser Best**



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Diamond Rings

The engagement of Sheila Streimer to Barry Hart, Valley Cottage, N.Y., has been announced. She is the daughter of Al Streimer, purchasing agent, Randforce Amusement Corporation, Brooklyn, N.Y.

### Obituaries

**Jack Bullwinkel**, 71, industry pioneer, died in West Palm Beach, Fla. He joined World Pictures in New York in 1915, later going to Boston for the same distributor. He moved over to Realart in 1917 and then went with First National Pictures Connecticut exchange, moving to Albany as First National branch manager. He went with Columbia there in 1932, retiring in 1950. Survivors include his wife, a son, and a granddaughter.

**Bernard Charman**, 56, editor, The Daily Cinema, London, England, died in the Royal Masonic Hospital. He had been a film trade paper man since 1928, and was in ill health since Christmas, having undergone an operation. He is survived by his wife.

**Harold William Glenn**, 59, projectionist of the Waynesboro, Va., Theatres Corporation at the Star, Cavalier, and Wayne for the past 40 years, died of a heart attack enroute to the Waynesboro Community Hospital. In addition to his mother, he is survived by his stepfather, his wife, one daughter, and others.

**Issac Kemp**, 95, father of **George Kemp**, a Stanley Warner manager now assigned to California and living in San Pedro, died in Albany, N.Y. He was also the father of **Mrs. Arthur J. Newman**, wife of the former Republic Pictures branch manager in Albany, now in independent distribution.

**Albert (Ted) Mendelhall**, 72, former film salesman, died at his Des Moines home. He worked for 35 years for Paramount in Sioux Falls, S.D.; Omaha, Neb.; Kansas City, Mo.; and Des Moines, and had also been a branch and district manager. He retired about 10 years ago.

**Mrs. Lena Milgram**, 81, widow of **Mayer Milgram** and mother of **David E.** and **Nathan Milgram**, died at Einstein Center Northern Division, Philadelphia. She is also survived

## IMPORTANT

The recent Federal Court suit brought by the Eastman Theatre, St. Cloud, Minn., against distributors and the Minnesota Amusement Company resulted in a ruling by Federal Judge Gunnar H. Nordbye which is of historic importance to the motion picture industry, as we have pointed out editorially.

Because of the many exhibitor requests for copies of the decision, which in effect affirmed the right of distributors to choose their customers, **MOTION PICTURE EXHIBITOR** will publish the text of Judge Nordbye's ruling in the April 3 issue.

This is one issue you will want to keep in your permanent file, so watch for it.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., March 25

## M. B. Reilly New President Of W. J. German, Inc.

FORT LEE, N.J.—Miss M. B. Reilly (Mrs. James F. Burns) has been elected president of W. J. German, Inc., and its California subsidiary which handle the nationwide sale and distribution of Eastman Kodak professional motion picture films.

Miss Reilly was formerly executive vice-president and succeeds the late William J. German, well known industry film leader, who died last month.

The film distributing company and its subsidiary also elected Morris H. Bergreen as senior vice-president.

Miss Reilly began her long career in 1913 when she became associated with Jules E. Brulatour, who since 1911 had handled the sale and distribution of Eastman professional films.

In 1922, William J. German, formerly of Kodak, joined the Brulatour organization, and in 1952, he and Miss Reilly organized W. J. German, Inc., successor to J. E. Brulatour, Inc.

This year marks the 50th anniversary of Miss Reilly's association with the film business. During that long span, she played a major role in the development of the business of W. J. German, Inc. and its predecessors, so that it now ranks as the foremost distributor of raw stock in the world.

Bergreen had been associated with Miss Reilly and William German, as legal counsel, since 1946. In 1952, after assisting in the organization of W. J. German, Inc., he was elected a member of its Board of Directors and its General Counsel.

by two daughters, 10 grandchildren, and 19 great-grandchildren.

**Mrs. Rose Rovner**, 101, mother of Camden, N.J., and Philadelphia exhibitors, died recently. One son, **Louis Rovner**, is deceased, and Mrs. Rovner is now survived by **A. J. Rovner**,



## BROADWAY GROSSES

### "Balcony," "Midnight" Bow

NEW YORK—Holdovers did average business in the Broadway first-runs, with two openings at the DeMille and the Astor highlighting the week. The newcomers were Continental's art entry, "The Balcony," and United Artists' "Five Miles to Midnight."

According to usually reliable sources reaching **MOTION PICTURE EXHIBITOR**, the break-down was as follows:

**"Papa's Delicate Condition"** (Paramount). Paramount garnered \$18,000 on the third week.

**"A Girl Named Tamiko"** (Paramount). Radio City Music Hall, with stage show, did \$83,000 on Thursday through Sunday, with the second week bound to top \$120,000.

**"The Longest Day"** (20th-Fox). Warner claimed \$19,000 for the 25th week.

**"The Balcony"** (Continental). DeMille reported a good \$21,500 for the opening session.

**"The Wonderful World Of The Brothers Grimm"** (MGM-Cinerama). Loew's Cinerama had \$12,000 for the last five days of the 33rd week. "How The West Was Won" was the newcomer.

**"Mutiny On The Bounty"** (MGM). Loew's State had \$20,000 for the 18th week.

**"Five Miles To Midnight"** (UA). Astor stated the opening week tally of \$21,000.

**"Diamond Head"** (Columbia). Victoria had \$15,000 for the fifth week.

**"Lawrence Of Arabia"** (Columbia). Criterion did \$43,000 on the 14th week.

**"West Side Story"** (UA). Rivoli had \$10,000 for the 75th week.

former exhibitor; **Mrs. Fannie Adleman**, wife of **Meyer Adleman**, New Jersey Messenger Service; **Mrs. M. Newman**, **E. Rovner**, and **M. M. Schecter**. Mrs. Rovner came to this country almost 80 years ago and has been a widow for 47 years.



**Charles Boasberg**, president, Paramount Film Distributing Corporation, second from right, receives a plaque presented to him from exhibitors at the recent testimonial luncheon in his honor at the Americana Hotel, New York City. Others, from left, are **S. H. Fabian**, president, Stanley Warner Circuit; **John H. Stembler**, president, TOA; and **Ben Marcus**, COMPO triumvir and Allied States leader.



# TOA Board Attacks Industry Ills

## Films To TV, Pay-TV, Product Shortage, Censors Under Fire As Exhib Unit Maps Plans For Future

WASHINGTON—The mid-winter meeting of the board of directors and executive committees of the Theatre Owners of America resulted in the forming of a special task force to deal with the problem of recently released films on television; an active program to insure code compliance and to fight censorship moves; exploration of means to increase film production; and backing of the San Francisco International Film Festival.

The TOA Board unanimously approved a resolution on runaway production and later presented this to assistant Secretary of Labor George Weaver.

The task force to deal with late films on tv is headed by David Milgram, Theatre Owners of Philadelphia, who stated it will be given "top agenda importance," and said that "the situation is viewed with alarm, and all available avenues of possible relief will be fully and completely explored, with a full report to the membership."

Reaffirmed was adherence to both the Production Code and full protection of the Federal Constitution for films. It was noted that the TOA film content informational service has continued to obtain good results; and theatre owners were told to continue to advise the theatre-going public of subject matter and content of forthcoming films.

President John H. Stembler said there still appears to be no indication that film production will be great enough to "assure a steady flow of playable product." He added that the report TOA counsel Herman M. Levy had been authorized to make of England's Eady Plan was negative due to the fact that such a plan will not guarantee additional product.

"We will, however, make every effort to stimulate production," Stembler said, "and will explore every idea and back every plan that promises relief, no matter where it originates."

Resolutions were adopted by the Production Code liaison committee, with George Kerasotes presiding and Sidney Schreiber and Kenneth Clark of MPAA attending, that exhibitors watch closely censorship and classification bills on a local level, notifying TOA as soon as any such measure is introduced anywhere; that MPAA notify local theatre owners of all complaints received from their communities so exhibitors can be forewarned of possible censorship moves and can take preventive measures; that TOA make new presentation to the distributors of the basic reasons for creation of the Green Sheet and its importance to exhibitors and notify patrons of its availability; that TOA continue liaison with Screen Producers Guild on matters of code compliance; that National Screen Service be requested to make two types of trailers on adult pictures, scene trailers to be withheld from children and type trailers substituted.

Stembler stated he had set up "an evaluation committee" headed by former president Ernest G. Stellings "to take a close hard look at TOA, its organization and activities without

## Early Sale Of "Oscar" Kits Runs Ahead Of Past Years

NEW YORK—National Screen reports that the early sale of display kits to exhibitors for the Academy Awards broadcast promotion is running well above opening sales in all previous National Screen distributions.

The report was made by Al Stefanic of National Screen at a meeting in the office of Charles E. McCarthy, executive vice-president of COMPO, which is sponsoring exhibitor participation in the April 8 broadcast.

Reports also were heard from the following representatives of other organizations: Leo Pillot and Sydney Mesibov, American Broadcasting System, whose combined television and radio facilities are being used for the broadcast; Taylor Mills, Motion Picture Association of America; and Sandy Black, Harshe-Rotman & Druck, Inc., public relations counsel for the Academy.

National Screen now has the kits available in all its branch offices throughout the country, Stefanic said. Distribution in the New York area started with orders on hand for all but a very few circuits in the metropolitan area.

## T-L Income, Profit Up

NEW YORK—Operations of Trans-Lux Corporation for the year ended Dec. 31, 1962, continued the steady growth experienced in recent years, with both gross revenues and net income, after taxes, exceeding those for 1961, Percival E. Furber, chairman of the board and chief executive officer, reported.

Profit before taxes of \$1,149,724 compared with a 1961 pre-tax income of \$1,116,805, excluding non-recurring income of \$25,926 in 1962 and \$11,975 in 1961 from the sale of certain properties not required in the business.

Consolidated net income, after Federal and Canadian taxes on income, totaled \$616,539 and was equivalent to 83 cents per share on the 743,037 shares of common stock outstanding at year end 1962. This compared with 1961 net earnings of \$567,379 or 76 cents per share, calculated on the same basis.

any reservations whatsoever." This was dictated, he said, by "the many complex and difficult problems which confront us and our desire that TOA be utilized as the most effective instrument possible in attacking these ills." He said TOA wants the "natural advantage" of its "strength and unification" used "in the most effective manner possible for the benefit of exhibition and our industry as a whole."

The TOA head added that "TOA is undertaking to institute what might be termed a 'do it yourself' program to solve our problems."

He stated that the success of TOA's first "Hollywood Preview Engagement Film," Warner's "What Ever Happened To Baby Jane?," proved that "a good quality picture can do business at any time during the year." The third film in this program will be Universal's "The List of Adrian Messenger."

Stembler added that a lot of tickets can be sold and enthusiasm can be regenerated by  
(Continued on page 14)

## Morrison To Seven Arts Eastern Publicity Post

NEW YORK—The appointment of Greg Morrison to the post of eastern publicity manager for the motion picture and theatrical division of Seven Arts Productions was announced by Edward S. Feldman, vice-president in charge of advertising and publicity. Morrison has resigned his position as a publicity executive at 20th-Fox and will begin his new duties April 1.

Morrison takes over the post recently held by Dick Brooks, who has moved to the Hollywood office of Seven Arts to coordinate the west coast publicity activities of the firm. Among Morrison's initial projects will be the supervision of production publicity for the New York location of "Sunday in New York," which begins here April 21. Harvey Chertok continues as director of television advertising and publicity.

Morrison will also take an active part in the coordination of production publicity for Seven Arts' films shooting abroad, including the current filming of "Of Human Bondage."

During the past three-and-a-half years with 20th-Fox, Morrison held a variety of publicity positions including press book editor, staff writer, and trade press contact. In 1961 he left the company to become the unit publicity director on David Susskind's "Requiem for a Heavyweight" and then returned to his current position at Fox as national magazine and publishing contact.

## Seven Arts To Enter Television Production Field

Seven Arts Productions, prominently involved in motion picture production, Broadway stage plays, and one of the leading distributors of feature films to television, will enter television production via all phases of packaging half-hour, hour, and special presentations for network telecasting, it was announced by Eliot Hyman and Ray Stark, heads of the company.

At the same time, it was announced that Thomas D. Tannenbaum, for the past year executive assistant to Stark, Seven Arts' production chief, has been named vice-president in charge of the newly created television production department.

Tannenbaum, who most recently served as associate producer of Seven Arts' forthcoming production of "Rampage," for Warner Bros. release, was head of Famous Artists Television Department before joining Seven Arts. For the past several weeks, he has been in New York meeting with network officials and advertising agency executives discussing the company's future projects and plans. Tannenbaum will divide his time between New York and Los Angeles, and will headquarter at Seven Arts' west coast offices.

In line with its expanded operations, Seven Arts Productions is moving its New York, Beverly Hills, and London offices to larger quarters.

Effective April 8, Seven Arts will move its New York headquarters to the world's newest and largest office structure, the Pan American Building at 200 Park Avenue.



## SW's New Texas Theatres Wind Up First Convention

GALVESTON, TEX.—With Stanley Warner home office executives participating, the staff of Stanley Warner Theatres-Texas wound up its first convention under its new management.

The convention was enlisted in Stanley Warner's 10th anniversary, \$10,000 prize money drive, running to June 1, by Harry M. Kalmine, vice president and general manager of the circuit.

The 37 theatre managers and the Dallas office management team, representing 32 drive-ins and five hardtops, were welcomed into the parent circuit by Kalmine, who said Stanley Warner was gratified to add a corps of highly competent theatre men to its national theatre operations on its breakthrough into Texas, that the company was in an expansion program.

Kalmine applauded the action of the managers in dedicating the Texas part of the drive effort to Alfred H. Reynolds, zone manager. He challenged his new Texas unit to celebrate their union with Stanley Warner by producing the top winners of the drive.

Stuart Aarons, New York legal staff; assistant to Kalmine and chief film buyer, and Harry Goldberg, head of the advertising and publicity dept., discussed the functions of their departments and the help they will be able to give to their new colleagues. Talks were also made by Brandon B. Doak, zone film buyer; Dan W. Goodwin, concession manager; Harry D. McCartney, contact manager; and Mrs. Lea Gulley, assistant to McCartney. Prize for the concessionaire of the year was awarded to Wayne Horton, manager, Sharps-town, Houston. Conley Cox, manager, Buckner, Dallas, was promoted to the executive staff as assistant to Doak, and also advertising manager of the theatres.

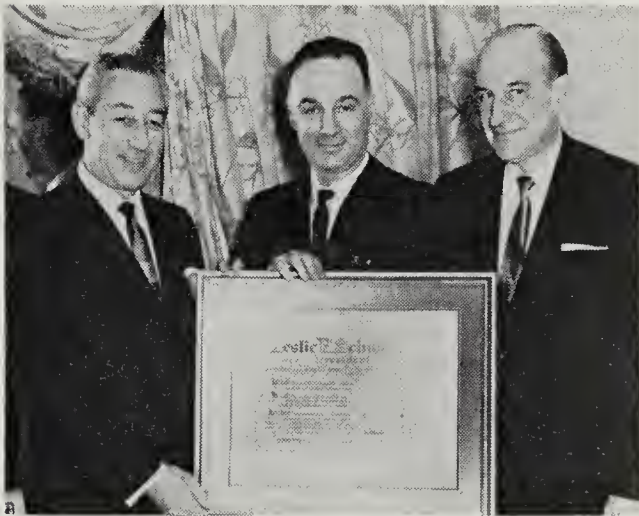
## Decca, Including Universal, Hits Record High In Earnings For 1962

NEW YORK—In the 1962 annual report of Decca Records, Inc., Milton R. Rackmil, president, advised the stockholders that consolidated net income for 1962 was the highest in the company's history, and that further progress is anticipated in 1963.

Consolidated income for the year 1962, including its subsidiary Universal Pictures Co., Inc., amounted to \$5,615,281, equal to \$3.68 per share on the 1,527,401 shares outstanding on Dec. 31, 1962. For the year 1961, such income was \$3,964,642, equal to \$3.08 per share on the 1,285,701 shares outstanding in the hands of the public at the end of that year. Regular quarterly dividends of 30 cents per share were paid in 1962, which was the 26th year of consecutive dividend payments by Decca.

Sales and net income of the Record Division showed satisfactory increases over 1961, and the company's recordings were well represented throughout the year on the lists of best-selling records and albums. Decca's new 105,000 square foot record manufacturing plant in Johnstown, N. Y., is now in production. Operations of the nearby Gloversville plant have been transferred to the new location.

## Exhibitors Must Help Fill Product Shortage, Fabian Tells SW Managers



Robert K. Shapiro, left, managing director, New York Paramount, and new president of MMPTA; and Russell V. Downing, president, Radio City Music Hall and chairman of the Association's Executive Committee, recently presented a scroll to Leslie R. Schwartz, center, president, Century Theatres and outgoing president and new board chairman at a meeting of the Association.

### Dr. Warshaw Joins Hospital

NEW YORK—Appointment of Dr. Leon Warshaw to the Medical and Scientific Advisory Board of the Will Rogers Hospital and O'Donnell Memorial Research Laboratories at Saranac Lake, N. Y., has been announced by Dr. Edgar Mayer, the board's chairman.

As staff physician of Paramount Pictures and United Artists, Dr. Warshaw has been close to the Will Rogers Hospital for many years, and in this contact and capacity, has been responsible for much valued assistance to the board since its formation.

The year 1962 marked the Golden Anniversary of Decca's subsidiary, Universal Pictures, and that company's strenuous efforts to adapt its production policies and distribution facilities to ever-changing conditions, strengthened its world-wide stature, and were rewarded by a succession of hits. "Lover Come Back" and "That Touch Of Mink" have proved to be two of Universal's top-grossing releases.

Releases now planned for 1963 give promise of another successful year. "Freud" and "To Kill A Mockingbird" opened to critical acclaim, and their initial engagements have been gratifying. Rackmil looks forward with confidence to results from pictures scheduled for release in the ensuing months, such as Alfred Hitchcock's "The Birds," "The List Of Adrian Messenger," "The Ugly American," "A Gathering Of Eagles," "For Love Or Money," "Man's Favorite Sport," "The Thrill Of It All," "Charade," and "Lancelot and Guinevere."

He added that prospects for the year 1963 are favorable, and the company looks forward to another successful year, with satisfactory results from both the Record and the Motion Picture Divisions.

NEW YORK—S. H. Fabian, president, Stanley Warner, told a meeting of the New Jersey-New York zone managers at the Manhattan Hotel which marked the start of the circuit's four month 10th anniversary drive, that the product shortage "must be filled" and that "if necessary we must finance new people." He gave assurances that SW will do everything possible to have more pictures made.

Fabian said that SW has divested itself of theatres that are "not productive," and hopes to replace the discarded houses with "better ones."

He told the managers that "the elements that go to make up a good show haven't changed in 50 years," and urged them to "take used and tried ideas, dress them up, and apply them with a little more vigor."

"Circus ideas," he said, used to sell pictures in the old days and are "just as effective today."

Harry M. Kalmine, vice-president and general manager, stated that exhibition today "is the same old business it ever was." He said the SW organization in Texas "is terrific." SW recently took over the 37-theatre Lone Star Circuit of Texas.

Nat Fellman, assistant to Kalmine, reported the SW houses "have a tremendous six months ahead of them" and that they had "the greatest potential box-office pictures ever." He held that "two ingredients—good manpower and good pictures—are essential to success."

He announced that Warner Brothers was offering \$500 in prizes for the best campaigns on "Days Of Wine And Roses."

Charles A. Smakwitz, New Jersey-New York zone manager, criticized the "lackadaisical attitude" of some theatre managers, and said the manager today has "more opportunity to sell" than at any time.

Morey "Razz" Goldstein, president and general manager, Warner Brothers Picture Distributing Corporation, outlined upcoming Warners product, and urged the managers to bend every effort "to minimize the loss on the in-between pictures," saying "the most must be gotten out of the in-betweens to enable the production of bigger pictures." He also said that "the responsibility of production to introduce new names hinged upon that of exhibition to make them tick."

Citations were awarded to Fabian and executive vice-president Samuel Rosen for their contribution to SW's growth in the 10 years of the company's existence.

Winners in the circuit's "Money In December" drive were announced. They were Sebre Conti, Stanley, Jersey City, \$300; Murray Spector, Oritani, Hackensack, N.J., \$150; Frank Hinchy, Union, Union, N.J., \$100; Nyman Kessler, DeWitt, Bayonne, N.J., \$100; Fred Dressel, Milburn, Milburn, N.J., \$100; Fred De Angelis, Regent, Elizabeth, N.J., \$100; Andrew Garafolo, Royal, Bloomfield, N.J., \$100; and Al Barilla, Montauk, Montauk, N.Y., \$50.

### O'Hare Leaves Continental

NEW YORK—William R. O'Hare, for the past three years director of advertising and publicity for Continental Distributing, Inc., an affiliate of the Walter Reade-Sterling Group, has resigned from the company.



# Orderly Release Makes Progress; Hyman Reports On Upcoming Films

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., has released his latest Report From Hollywood.

Hyman stated that he believed this Report From Hollywood to be the most complete and informative to date in the seven years that he has been preparing and releasing this report to the industry.

He announced that 3,000 copies would be distributed to exhibitors, distributors, and producers, with the initial copies being sent to all those whose efforts on behalf of orderly distribution had proven so invaluable to the industry.

The Report From Hollywood lists 160 releases of 12 distributors through October and November of 1963 and in some instances even later. It also contains reviews of upwards of 50 motion pictures which were screened by Hyman as well as 10 stories concerning the 10 studios in Hollywood.

Hyman stated that he fully believed the Report From Hollywood to be an invaluable aid to all exhibitors as it will enable them to schedule product and plan their campaigns far in advance to take full advantage of the quality pictures which will be released this year.

He said there is more quality product coming from Hollywood this year than at any time during the past few years, and spoke glowingly of the accelerated production of quality pictures that is going on at all of the 10 studios he visited.

He stated that, for example, one studio had always had a superabundance of talent which somehow or other was never put to work in its entirety. Now, this studio is going ahead full tilt with everything they have. Another studio, from which many great pictures can be expected, plans to develop new faces by training and exposure in their tv productions with the idea in mind of ultimate transfer of these people, when ripe, for motion picture production.

Still another studio believes that the key to production of quality pictures is by utilizing the services of top notch producers and directors, coupled with good stories. Each studio this year seems to have a different approach from the others, but all point towards quality product.

Hyman enthusiastically stated that it made no difference what approach or method was used, and that he was in favor of any method that would give to the theatres quality product.

Hyman had asked all of the distributors to make available for release on or about Aug. 30 a quality motion picture. He was happy to announce that his request had been generally complied with, and there are now scheduled for release, on or about that time, a number of quality pictures, which will carry into Labor Day and the month of September. He pointed out that heretofore the industry had suffered in September due to the lack of sufficient release of quality product, which was occasioned by school reopening, and the coming on the air of the new and important tv programs. The release of quality product at that time will enable exhibitors to be solidly booked into October when the important releases of the fourth quarter of the year can be expected.

## Md. Theatreman Tests Censor Law's Legality

BALTIMORE, MD.—Ronald L. Freedman, manager, Rex, charged with showing "Revenge At Daybreak" without submitting it for prior review by the censor board, admitted to Judge Anselm Sodaro that "the act of exhibiting the film was an act on my part to challenge the constitutionality of the motion picture board."

Judge Sodaro continued the case so that he might view the disputed film.

Freedman's attorneys told the court they intended to carry the case to Supreme Court, if necessary.

## Para.'s "Horn" To Music Hall

NEW YORK—Paramount's "Come Blow Your Horn," starring Frank Sinatra in the screen version of the Broadway comedy success, will premiere at Radio City Music Hall in June.

Announcement of the engagement of the Essex-Tandem production was made jointly by Russell V. Downing, president and managing director of the Music Hall, and Charles Boasberg, president of Paramount Film Distributing Corporation.

## Fla. MPCC Elects Sawyer

JACKSONVILLE—The local Motion Picture Charity Club elected Tom Sawyer, Florida State Theatres booker, to the club's presidency at an annual election meeting held in the MPCC club rooms in the Seminole Hotel. Other new officers are John Tomlinson, Warner Bros., first vice-president; P. Harvey Garland, FST film buyer, second vice-president; B. D. Benton, Benton Bros. Film Express, treasurer; and Charles King, American International Pictures, secretary.

The "orderly release" pioneer announced a fourth quarter drive. He urged all exhibitors to extend themselves and conduct an extensive campaign in this period.

He warned that quality product in and of itself did not guarantee success at the box-office, and stated that exhibitors, on their part, must pitch in and work to make such success a reality.

Only this way, he declared, can orphan periods be abolished, and our constantly reiterated statement that there are no orphan periods that quality product cannot cure, be made a reality.

Hyman noted that he met with Paramount's Charles Boasberg and pointed out to him that release of "Paris When It Sizzles" in October when exhibitors could do so much more for the picture than in August, would be most beneficial to Paramount as well as to the exhibitors.

Boasberg quickly agreed to release "Paris When It Sizzles" in October. Hyman assured him that exhibitors in this country as well as Canada will justify this change and will prove to him that he has made an extremely wise decision by doing their utmost for the picture.

## "Showmandize" Foreign Pix, AMPA's Gold Tells IFIDA

NEW YORK—Melvin L. Gold, chairman of AMPA's Exhibitor Services Division, called upon independent film distributors to help ease the product shortage through the packaging of foreign films with local-level showmanship campaigns, in an address before the board of directors of the Independent Film Importers and Distributors of America.

In a brief outline of his plan, on which he stated his committee had been working for more than three months, Gold pointed out that almost any film could be made "box-office-worthy" for general release theatres through the development of proper showmanship campaigns. Emphasizing the independent distributor's preoccupation with art house campaigns on foreign films, he added that the exhibitors' reluctance to play most foreign films did not derive from their aversion to the films' content per se, so much as their concern for its ability to garner adequate attendance. "A good picture is one that earns money at the boxoffice," said Gold, "and if exhibitors need anything today, it's increased earnings." He added that the members of IFIDA have in their vaults innumerable films that have never seen the light of day in most general release theatres, although they would be most acceptable to these theatres, if they were properly "Showmandized."

In commenting on his committee's efforts, he told the IFIDA group that a plan has been devised among the trade papers to provide special insert advantages for the group advertising of these Showmanship-Package films . . . that special concessions have been arranged with engravers and typographers . . . and that he has contacted Allied States Association and TOA for their support of the plan. He indicated that all segments of the industry were enthusiastic and that the success of the plan would now depend upon the independent distributors' aggressiveness in developing the kind of local-level showmanship campaigns that would turn pictures into boxoffice attractions.

Conceding the inability of the small independent distributor to mount a national ad campaign, Gold pointed out that the changing times in our business, which has developed a preoccupation with blockbusters, extended runs, and unusual releasing methods, have left small exhibitors and subsequent-run situations with a serious product shortage. He stated that the very theatres that are suffering are the potential customers of the independent distributors, and that the development of strong boxoffice attractions would not only ease the product shortage, but would enable IFIDA members to gain a foothold for foreign films in the general-release market that would accrue to their perpetual advantage.

The board of IFIDA passed a resolution commending Gold and AMPA.

The resolution further expressed IFIDA's favorable consideration and support of the program presented by Gold, in behalf of AMPA, for providing outstanding box office attractions for the general market.

A sub-committee, headed by Ben Gladstone, Seneca International, Ltd., and Jackson Dube, Bon Ami Film Distributing Corp., was named to report to the board on plans and program implementation, after conferences with Gold.



## Present Variety Officers Nominated for Reelection

PHILADELPHIA — The present slate of officers of Variety Clubs International, headed by Rotus Harvey as international chief barker, and including James Carreras, first assistant international chief; Ralph Pries, second assistant international chief; Jack Fitzgibbons, Jr., international property master; and Joseph Podoloff, international dough guy, have been nominated to serve for a second year.

Elections will be held on the final day of this year's convention which is being held in Houston, with it being possible for additional nominations to be made from the floor of the convention. The report of the nominating committee consisting of John Harris, Marc Wolf, George Hoover, Jack Beresin, John Rowley, George Eby, C. J. Latta, Charles Alicote, Dan Brandon, Irwin Shenker, John Fulton, M. J. E. McCarthy, Nat Nathanson, and Edward Emanuel, will be made on the opening day of the convention on May 14.

In reporting on the action of the nominating committee, Emanuel said, "Each of these men has served during the current year and has done a fine job. They also have served in the past as international representatives and officers and have contributed to the welfare of Variety in many ways, through their dedication to their Tents and International."

Further, according to Emanuel, "In accordance with the Constitution, they have signified their intention to stand for election."

## Rugoff Circuit Names Jaffey

NEW YORK—Herbert Jaffey has been named advertising and publicity director for Rugoff Theatres, Inc.

# Phonevision Pay-TV Exec Reports On "Encouraging" Hartford Test

By ALLEN M. WIDEM

HARTFORD—Connecticut's \$10 million subscription tv project, a subject of increasing concern to exhibition, is called "encouraging" by Charles O. Wood, general manager of WHCT-TV (Channel 18), outlet for the RKO General experiment.

Emphasizing that "experiment means just that," Wood comments that the RKO-Zenith-Phonevision system is geared to be a "supplemental service," implementing entertainment needs and desires of the viewing public. Experiment marks its eighth month here.

The aim, moreover, is not just to make money, but to iron out the wrinkles in technical matters, try to guess what human nature will most desire in the way of programming, and untie the knotty problems in expectations that someday in the not-too-distant future Pay Television will be a nationwide reality.

What of the oft-repeated charge that pay tv will replace the neighborhood theatre? "We're trying to replace absolutely nothing," he asserts. "We are trying to pour some new life into some dead media. The neighborhood theatre is dead in many areas, and as long as the producer knows the film is being seen in someone's living room and they're getting the same revenue, they'd rather show it in

# AB-PT Shows Record Income, Profit Despite Drop In Theatre Business



An "honorary degree in showmanship" was recently presented to Joseph E. Levine, president, Embassy Pictures, who is preparing "The Carpetbaggers" and "Nevada Smith" for Paramount release, by George Weltner, Paramount executive vice president. Also participating were, left to right, James E. Perkins, president, Paramount International Films; Charles Boasberg, president, Paramount Film Distributing Corp.; Russell Holman, eastern production manager; and vice president Martin Davis.

## Goldstein Shifts To "Peking"

NEW YORK—Jack Goldstein has been appointed national supervisor of field operations for the Samuel Bronston production, "55 Days At Peking" for its domestic release by Allied Artists. Goldstein has been serving in a similar capacity for "El Cid."

the home than in empty theatres."

At the moment, the majority of WHCT-TV's 2,000 subscribers are of the higher income bracket.

Subscription tv, as of early 1963, seems more of a luxury within metropolitan Hartford. "But we expect to change that. More and more middle and lower income families are becoming interested. And, how long ago was the automobile a luxury? Everything we have must be a luxury before it becomes a necessity."

One of WHCT-TV's greatest problems is gauging exposure. Majority of programs are re-run (several times in some instances).

What's the saturation point? "This is one area which can be only found through experiment. Of course, if we put the same movie on every night of the week, we're bound to get the maximum viewing audience."

"But what is the optimum point? Could we get more viewers for more different programs by repeating twice, then switching to another program? It is a difficult problem."

Wood holds the apparent success of subscription tv depends almost as much on the convenience as upon the programming. The convenience of a monthly bill—rather than dropping quarters into a pay-box—is one feature. Local subscribers, of course, are billed monthly.

NEW YORK—Gross income and operating profit for American Broadcasting-Paramount Theatres, Inc., were at a record high for 1962, Leonard H. Goldenson, president, announced.

Gross income was \$379,741,000 compared with \$363,085,000 in 1961. Net operating profit increased to \$10,757,000 or \$2.46 per share from \$9,906,000 or \$2.29 per share in 1961 (adjusted for stock dividend in 1961), based on the average number of shares outstanding. Capital gains were \$282,000 compared with \$5,124,000 in the previous year.

The ABC Division reported record income and profit. ABC income rose to \$274,523,000 from \$254,280,000 in 1961. The ABC Television was significantly strengthened by the addition of major station affiliates in new markets. The ABC owned radio and television stations continued their growth pattern and the ABC Radio Network, through its programming which included broadened news service and through the addition of key stations, strengthened and improved its operation.

ABC International made further associations with foreign television stations in Canada, Okinawa, Nigeria, Brazil, and Mexico. Currently, these associations are with 36 stations in 19 countries outside the United States.

Theatre business was off from the level of the prior year, reflecting the fewer number of quality pictures released as well as the effects of sustained adverse weather conditions early in the year. During 1962, 15 marginal properties were divested and two theatres were acquired. Further acquisitions are being considered, particularly in growing suburban areas. Theatre income for the year was \$75,956,000 compared with \$83,328,000 in 1961.

Merchandise sales and other income increased to \$29,262,000 from \$25,477,000 in the previous year and was principally from the record and publishing subsidiaries.

## Films To TV Rapped

MILWAUKEE, WISC.—Incensed over Allied Artists' handling of "Caltiki, The Immortal Monster," which was shown on television here a week before it was made available to sub-runs, the board of directors of Allied Theatre Owners of Wisconsin at a recent board meeting passed a resolution reading:

"Whereas, the pernicious practice of distributors in supplying feature product of recent release to television, some of which are only two years old; and whereas, many of these features of high quality are being shown on television on prime playtime, thereby seriously impoverishing the boxoffice receipt of the theatres; and, whereas, the theatres, because of a severe shortage of quality product, are finding it extremely difficult to compete with the high calibre of product being offered free to the public on television; now be it resolved that the board of directors of Allied Theatre Owners of Wisconsin vigorously protests this suicidal industry policy and implores distribution to sincerely work with exhibition without delay in establishing a sensible and adequate clearance for theatres over television to insure not only the stability of the theatres but the industry in general."



# MGM Studios Set Big Production Boom, Plus Real Estate Activity

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., is putting into effect immediately the broad and sweeping production program formulated since his election.

This became apparent when it was announced, following a series of conferences at the MGM studio with production head Robert M. Weitman, that 20 major motion pictures are in active preparation for filming during 1963 and early 1964.

Also participating in the studio meetings was Maurice Silverstein, recently elected president of MGM International and vice-president of MGM Inc.

O'Brien emphasized that production will be concentrated at the studios in Culver City, Calif., utilizing to the fullest the organization's creative and technical manpower and physical facilities.

"By May," O'Brien said, "the studio will be at the highest level of production in several years, not only because of our rapidly expanding feature motion picture schedule, but also from our expanded television program. In addition, three independent tv companies have found it advantageous to use the studio's facilities."

Scripts of the 20 feature pictures selected to launch the schedule of stepped up production are either completed or in advanced stages of writing.

"The pictures being readied for filming," O'Brien said, "will provide a balanced program of important entertainments for release well into 1964. Additionally, the 36 new pictures available for release by the end of 1963 is the greatest number offered exhibitors in any similar period in the past."

Four of the 20 pictures on the new schedule will be in production by May in addition to "The Wheeler Dealers," Martin Ransohoff-Filmways' Production starring James Garner and Lee Remick.

The four are: "The Prize," to be brought to the screen with an all-star cast headed by Paul Newman and Elke Sommer; "Twilight of Honor," first starring motion picture for Richard Chamberlain; "Sunday in New York," romantic comedy Broadway success, starring Jane Fonda, Cliff Robertson, and Rod Taylor; and "A Global Affair," starring Bob Hope.

Other pictures in preparation include "Carnival," "His and His," "36 Hours," "A Kick in the Head," "Viva Las Vegas," starring Elvis Presley, "Signpost to Murder," "The San Franciscans," "The Americanization of Emily," starring William Holden, "Company of Cowards," "Too Big for Texas," "The Unsinkable Molly Brown," "Mail Order Bride," "The Navy Story," and "Harrigan's Halo."

Among important properties scheduled for production in 1964 is "The 40 Days of Musa Dagh," the famous Franz Werfel novel, to be produced by Pandro S. Berman.

With production concentrated principally at the MGM studios in Culver City, a full production program also is planned for the MGM British studios, one of the company's important assets.

Currently filming at the London Studios is "International Hotel," starring Elizabeth Taylor, Richard Burton, Louis Jourdan, Rod Taylor, Orson Welles, Margaret Rutherford, Elsa Martinelli, and Robert Coote. Also in pro-



Robert H. O'Brien, center, newly elected president, MGM, Inc., is seen with Maurice Silverstein, president, MGM International and vice-president of MGM, left and Robert M. Weitman, MGM vice-president in charge of production, right, at a studio conference at which he announced the company will make 20 films in 1963-64, bringing the studio to its highest level of production in several years.

## Rousso Joins NG

BEVERLY HILLS, CALIF.—Stan Rousso has been named director of marketing for National General Corporation, it was announced by Eugene V. Klein, president of the diversified theatre and industrial company.

Rousso will supervise the company's rapidly-expanding vending machine operations. After serving four years in the Navy, he was associated from 1947 to 1960 as western sales representative for Stoner Manufacturing Co., Aurora, Ill. He has also held executive positions with Vendo, Kansas City; Seeburg Corp., vending division, Chicago; and recently resigned as Los Angeles County sales representative for Continental Apco, New York, to accept the new position with National General.

duction are "Tarzan's Three Challenges," starring Jock Mahoney, and presently shooting in the Thailand jungles; "Of Human Bondage," starring Kim Novak, Laurence Harvey, Robert Morley, Siobhan McKenna, Roger Livesey, and Bryan Forbes, filming in Ireland.

O'Brien also stated that the aggressive program of television production now has elevated MGM to second place among all tv film producers.

MGM's new shows are "The Travels of Jaimie McPheeters," for ABC, and "Mr. Novak," "The Lieutenant," and "Harry's Girls," all for NBC. In addition, "Dr. Kildare" and "The Eleventh Hour," popular hour-long shows on NBC, have been renewed for next season.

"It should be obvious from this schedule," O'Brien declared, "that the plan to re-evaluate our real estate holdings in Culver City will in no way interfere with our full production program at the studio."

In connection with his recent statement to MGM stockholders that a survey is underway to determine how the company might most effectively use the 187 acres of land now owned by MGM, O'Brien re-emphasized that if any portion of this land is utilized to create

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## Matofsky, Styles, Liddiard Join Growing Embassy

NEW YORK—Harvey Matofsky has re-joined the publicity staff of Embassy Pictures, it was announced by Robert R. Weston, the company's vice-president of world advertising, publicity, and exploitation.

Matofsky will be stationed in the company's Rome office, which is under the supervision of Robert Gordon Edwards, vice-president in charge of European operations, and he will function through the Embassy home office in New York.

Matofsky returns to Embassy after handling several publicity assignments in Europe including director of advertising and publicity for Morningside Productions.

Prior to that time he was with the Embassy home-office publicity staff and United Artists, and was associate editor of the Independent Film Journal.

In other Embassy appointments, Buford Styles has been appointed southeastern district manager, it was announced by Carl Peppercorn, vice-president and general sales manager. Styles will headquarter in Atlanta, reporting directly to James Frew, southern division manager of Embassy. He will cover the Atlanta, Charlotte, Jacksonville and New Orleans territories for the company.

Most recently associated with Capitol Releasing Corp., Styles entered the motion picture industry in the early 1930s as an assistant manager for Georgia Theatres at the Decatur, Ga. Subsequently, he joined Paramount Pictures in a distribution capacity, then joined Monogram Southern Exchanges in 1938 as a salesman in New Orleans. In 1941, he became office manager of Universal Pictures' New Orleans exchange. Following Army service, in 1945, he rejoined Universal.

Jerry Liddiard has been appointed west coast television sales manager, it was announced by E. Jonny Graff, vice-president in charge of television.

Liddiard will headquarter at Embassy's branch office in Los Angeles, and will supervise sales to television stations in the 15 western states, of 33 Embassy Pictures releases now being offered.

## Fox Sets Italian Deal

NEW YORK—Twentieth Century-Fox, in a radical departure from its traditional system of film distribution in the foreign field, has given a five-year exclusive franchise for Italy for all 20th-Fox product to Dearfilm in Rome, it was announced by Seymour Poe, executive vice-president. The agreement was signed with Robert Haggiag, managing director of Dearfilm.

Under the terms of the agreement, a new company, to be called Dear-Fox Film, has been created. Carlo Casati, formerly managing director of Cineriz, has been appointed managing director of the new firm by 20th-Fox.

## Va. Exhib Protests "Suicide"

NORFOLK, VA.—Lee Hofheimer, prominent Norfolk exhibitor, announced that in protest against the selling of films by United Artists to tv, which enables tv to compete unfairly with him in the operation of his theatres, he is going to withhold dating any United Artists pictures during the United Artists Birthday Drive, June 30-July 13.



## Picketing Called Off At Durham Art House

DURHAM, N.C. — The picketing of the Rialto here in an attempt to force it to racially integrate was called off until late May.

Picketing had been under way for about two weeks, but there had been disagreement over advisability of the move and students and professors at the University of North Carolina, Chapel Hill, who had backed previous similar integration efforts, deliberately crossed the picket lines to express their disapproval.

The picketing was begun by the Durham Youth Chapter of the NAACP and the Congress of Racial Equality, which asked the University of North Carolina NAACP Chapter to help out. The latter group voted to go along, but many students and professors dissented and announced publicly they would not honor the picket lines.

Most of the patronage of the Rialto, which was reopened recently as an art theatre, comes from Duke and the University of North Carolina. It is operated by Miss Maggie Dent, Chapel Hill, who, herself, marched in picket lines which led to integration of Chapel Hill motion picture houses.

Miss Dent has stated that she plans to integrate the Rialto as soon as possible but is prevented from doing so by lease provisions on equipment she is using. She said picketing the house might close instead of integrate it.

Decision to call off the picketing came after a meeting Miss Dent held with leaders of the pickets at which she said "everything was settled to the satisfaction of both sides." She declined to comment further. A spokesman for the NAACP said, however, that it was decided to call off the picketing until late May when it is expected that a final settlement is to be negotiated.

Previous picketing attempts to force other movie houses at Durham to integrate have failed.

### Durham, N.C., Priest Protests "Indecent" Movie Ads

The priest in charge of the largest Catholic congregation at Durham, N.C., and others have launched a campaign against what they term "pornographic" and "indecent" motion picture advertisements appearing in the Durham newspapers.

The Rev. Eugene Livelsberger, pastor of the Church of the Immaculate Conception, has publicly cancelled his subscription to the Durham Morning Herald and The Durham Sun, reminding that he is "pastor of a local Catholic congregation of over 1,500 residents of this city."

He said he was cancelling his subscription because "the movie advertisements are immoral beyond all codes of decency."

"Evidently, it is legal to print in photographs pornography that no one would yet dare put in printed words," he said. "I can no longer support a newspaper which has no regard for the moral welfare of the residents, children as well as adults, that it pretends to serve."

### Trotta Heads AMPA Unit

NEW YORK—Vincent Trotta, past president, Associated Motion Picture Advertisers, has been elected by the AMPA board to the chairmanship of the nominating committee for 1963, it was announced by Ted Arnow, AMPA president.

## AIP Joins Fight On TV "Suicide"; Gives 5-Year Clearance To Exhibs

NEW YORK—Major motion picture production and distribution companies were challenged to join with American International Pictures in a contractual pledge to exhibitors to curtail immediately the current indiscriminate selling of brand new theatrical features to television.

In a move aimed at protecting and giving new incentives to motion picture exhibitors, James H. Nicholson and Samuel Z. Arkoff, AIP toppers, announced that they have instituted a new policy providing for a "no television" clause on all AIP-produced pictures.

The new AIP policy was set up in cooperation with leaders of the two national exhibitor organizations, Theatre Owners of America and Allied States Exhibitors Organization, who joined with the AIP toppers in warning of disastrous results to the motion picture industry if their action is not backed by other companies.

The "no television" clause, immediately applicable to American International's current top two releases, "The Raven" and "Operation Bikini," guarantees that the two films will not be shown on television for a minimum period of five years from date of national release, subject only to bank foreclosure or financial loss.

"Producers and distributors have an obligation to offer some protection for exhibitors to prevent almost new pictures from being rushed into tv and in some cases conflicting with theatre bookings," Nicholson said. "We of American International Pictures challenge the other companies to follow our pledge to exhibitors."

"Join us in an urgent and necessary move for the good of the motion picture industry," Nicholson asked. "When, several months ago, an exhibitor group sent us a letter asking if we could grant tv clearance in our exhibition contracts, American International was the only company to answer with an unequivocal 'yes'."

"The current rash of pictures hardly out of sub-runs and showing on television is cannibalism of the worst sort," the AIP president said. "This unregulated and indiscriminate early tv exposure cannot help but convince the public that they need only wait a few months and they will see all movies on television free."

According to Arkoff, the leaders of AIP,

TOA, and Allied have set up a practical and constructive program for the first time which would solve the tv problem.

"Here now, for the first time, the two leading exhibitor organizations and American International have sat down together with one purpose in view—recognizing each other's problems to effect a joint solution which would afford the greatest amount of good to both exhibition and distribution without imperiling one," Arkoff stated.

"We of AIP are happy to start the ball rolling" the AIP executive vice-president said. "However, we alone cannot run with the ball. It is up to the other production distribution companies to determine each for itself that to continue the present policy of some companies in playing pictures on television, while they still have boxoffice value, is disastrous to each company as well as to the industry as a whole."

Said John Stembler, TOA president, "We certainly applaud this step both personally and on behalf of TOA as being one in the right direction. He hopes that this is the beginning and that all the other distribution companies will follow suit."

Ben Marcus, representing ill Jack Armstrong, knew how thrilled the exhibitors of America will be to hear this news. It could be a milestone in industry history and the breakthrough exhibitors have been looking for. "We hope the other distributors will learn from their younger brother."

David Milgram, president of TOA's Pennsylvania unit, was thrilled by the meeting and the announcement, which he hoped was a forerunner of what must happen.

Milt London, speaking for Allied, stated that the time was coming for exhibition to support the companies that give this protective assurance, and Allied members will be urged to give this necessary support and withhold it from non-cooperating companies.

Stembler was in accord, and while he couldn't speak for the individual exhibitors, he was urging similar support as the chief officer of TOA. Cooperating companies can't help but profit from the move, thought he. Sidney J. Cohen also commented in favor of the move by AIP.

Also present were Irving Dollinger, Wilbur Snaper, Ray Cooper, Sam Seidelman, and George Waldman.

## Universal Sees Upturn In Far East Business

TOKYO—Universal in 1963 will unquestionably gain a still larger share of the Far Eastern market thanks to the strong product currently available plus the impressive list of new films which are scheduled for release during the remainder of the year, Universal Pictures president Milton R. Rackmil told the assembled delegates at the company's sales conference which opened here.

Rackmil and Americo Aboaf, Universal International Films vice-president and foreign general manager, who is in the Far East on an extended tour of the company's Far Eastern and Middle Eastern branches, told the delegates that in the Far East the company had shown an overall gain of 50 per cent in the last fiscal year over the previous one. "This gain is all the more impressive," said Rackmil, "because it was done without the benefit of the extraordinarily high 'Spartacus'

receipts which we had in 1961."

Rackmil gave the delegates a comprehensive summation of Universal's production plans, noting that a total of 19 films were either completed or before the cameras and would shortly be available for release in the Far East in addition to the current releases.

Aboaf elaborated on the general outlines as given by Rackmil with particular emphasis being paid to Universal's plans for sales expansion in the Far Eastern area during the coming year.

Aboaf also analyzed still further Universal's Far Eastern operations on a country by country basis and then reviewed arrangements for the Far Eastern openings of such films as Alfred Hitchcock's "The Birds," John Huston's "Freud," "To Kill A Mockingbird," and "The Ugly American" and other films which the delegates had previously screened.



# The NEW YORK Scene

By Mel Konecoff

OVER FIVE HUNDRED exhibitors from various parts of the country gathered at the Hotel Americana last week at a testimonial luncheon on behalf of Charles Boasberg's promotion to the position of president of Paramount Film Distributing Corp.

The tenor of the gathering was set by luncheon chairman Si Fabian, who noted it was most unusual for an exhibitor to applaud and honor a distributor. Thereupon, he urged everyone in attendance to "Come Blow Your Horn" for Boasberg, and the din from toy horns on each table was deafening.

Ned Depinet, former president of RKO Radio Pictures, for whom Boasberg once worked, recalled some of the early days of the guest of honor, his experiences, and the progress made over the years by Boasberg. The surplus monies from the tickets purchased, it was reported, would be donated to the Will Rogers Memorial Hospital.

Barney Balaban, president of Paramount Pictures, stood amazed that so many of the nation's exhibitors should travel here to pay homage to Boasberg. He was especially impressed because it was not a luncheon marking his retirement. He noted that he has always advocated closer harmony between exhibitors and distributors, and with this demonstration, he hoped, would come a new era of cooperation and such harmony. Paramount, added he, is proud of Charlie Boasberg.

Exhibitor Sam Rinzler added his picturesque congratulations in an off-the-cuff speech. Executive vice-president of Paramount Pictures George Weltner looked back to the company's first association with Boasberg when he worked on "The Ten Commandments," and established the rules for roadshows that still prevail today.

Ben Marcus, representing the ill Jack Armstrong, president of Allied, congratulated Boasberg and urged assistance to exhibitors by giving them more and better pictures.

TOA president John Stembler presented Boasberg with a plaque on behalf of all exhibition for services to theatres and threatremen through the years.

Boasberg responded with quiet gratitude, praising the leadership at the helm of Paramount.

Aboard the dais were Milton London, Myron Blank, Emanuel Frisch, Edward L. Hyman, Sol Strausberg, Marcus, Salah Hassenein, Walter Reade, Jr., Laurence Tisch, Herman Robbins, Depinet, Abe Schneider, Weltner, Boasberg, Fabian, Balaban, Spyros P. Skouras, Stembler, Sam Rosen, Robert O'Brien, Harry Mandel, Joe Levine, Max A. Cohen, Bob Wolff, Russel Downing, Bob Shapiro, Roy Cooper, Rinzler, R. M. Kennedy, and Ed Seider.

**ACCORDING TO SOME** exhibitors, they are disenchanted with the use of sex in the selling of films. This became evident the other day when representative exhibitors gathered at a unique advertising-exploitation planning luncheon held by Colorama Features calculated to launch the campaign for its initial production venture, "The Girl Hunters," the new Mickey Spillane book on his favorite private eye, Mike Hammer. The author plays the role of the detective in the film.

To get back to the recommendations, Harry Goldberg, advertising-publicity director of Stanley Warner, stated he was opposed to sex in newspaper ads because of the objections raised of late when this type of ad was used. He praised Colorama for making the film available in May and June when other companies are holding back. Ernie Emerling, advertising and publicity chief of Loew's, opined that sex in advertising has been beaten to death. He also thought the film could hit the spot, the time being ripe for a good who-dun-it. Lou Fischler, who operates theatres on 42nd St. for Cinema Circuit Corp., wasn't enthused about the no-sex opinion as his houses sell sex loud and clear in the Times Square area.

Columnist Hy Gardner, who plays himself in the film, termed it the sleeper of the year. As for Spillane, he'll wow the women, and since he's not a professional actor, he's believable in the role, Gardner thought.

Jay Tower, who does publicity for Signet Books, expected that 100 million people will be aware of "The Girl Hunters" by the time it is released. Leo Samuels, general sales manager, expected to play off area by area, starting at the end of May and June.

IN MEMORIAM: Jim O'Connor, entertainment editor of the N.Y. Journal American and a friend to many in the industry and especially to the Will Rogers Memorial Hospital, died of a heart attack at the age of 70. He will be missed by many, having been the nicest of people.

**DO IT YOURSELF NOTE:** There's a family on Long Island, who can't stand seeing films broken by tv commercials, so they started their own-at-home movie club, inviting other Long Island couples to join them on a monthly basis. They found attendance was more than good. Expansion is in order so it looks like more films will be shown more often with a 75 cent admission charge to defray the costs of renting the films. Upcoming is "Crossfire," "Bringing Up Baby," "No Love For Johnny," and "Sunset Boulevard." Refreshments, incidentally, are served free.

Exhibitors might be interested in this overhead-less operation. Nothing was said of taxes in the report we saw.

## AA In 10-Feature Deal With Philip Yordan

HOLLYWOOD—Steve Broidy, president of Allied Artists, revealed that a far-reaching deal has been negotiated with Philip Yordan on behalf of his Security Pictures, Inc.

Arrangements have been concluded whereby Security will produce 10 top calibre films during the next two and a half years for release by Allied Artists in the Western Hemisphere and Japan.

Yordan, whose new production, "The Day of the Triffids," is soon to be released by Allied Artists, has won fame as a box office film maker with such hits as "God's Little Acre," "Anna Lucasta," and "Men in War." An Academy Award winning writer, he recently co-authored the scripts for "El Cid," "55 Days At Peking," and "The Fall of the Roman Empire."

Included on the list is "Gretta," based on a book by Erskine Caldwell; Nicholas Monsarrat's novel, "The Tribe That Lost Its Head"; "Crack in the World," a science-fiction subject; and "Bad Man's River."

Lester Sansom, formerly with Allied Artists studio, joins Yordan as his production executive to work on all the projects.

## New Producer Bows

HOLLYWOOD—Nichols-Bliss, Inc., a New York corporation, announced its entry into the motion picture field as feature film producers. Offices are at Producers' Studio here, and in New York.

Principals of the new firm are Oscar Nichols, recently of Columbia and 20th-Fox, and John Bliss, Tulsa, Okla., who has been active several years past in tv.

Nichols also revealed that the new production company has affiliated itself in co-production plans with Sidney Kaufman and Grand Prize Films.

## MGM

(Continued from page 10)

revenue producing operations it can only lead to a more efficient and less costly studio operation.

"The facts are," he said, "that in order to provide a realistic guide for the most practical use of all real estate owned by MGM, an engineering firm has been retained to make a comprehensive survey of the company's extensive properties in Culver City. The survey not only is designed to produce substantial income from portions of the studio property not necessary to the making of films and television, but to modernize the operation of the present studio facilities for greater economy and efficiency.

"Any misunderstanding regarding the company's plans in all probability have been based on the fact that not everyone is aware that MGM is divided into five separate properties widely dispersed in the Culver City area. A considerable portion, now used for storage and similar purposes, is located in the midst of booming commercial expansion.

"Within the past year, for example, MGM completed a profitable 25-year leasing arrangement with Unimart for a shopping complex on 12 acres of undeveloped studio property never at any time used for film production. Several of MGM's most valuable properties, now used for storage sheds, are located at intersections and along major traffic arteries in the path of such commercial real estate developments."

## Dallas Film Fans Try To Guess "Oscar" Winners

DALLAS—Plans have been completed for launching the ninth annual Academy Award Sweepstakes in which Dallas film fans will match wits with the experts in picking the top winners of Oscars.

The Oscar contest is sponsored by the Dallas News in cooperation with Interstate, Stanley Warner, Rowley United, and I. B. Adelman Theatres in Dallas County. The contest

started March 17, and will close April 7.

Ballots are available in the following theatres: Buckner Drive-In, Chalk Hill Drive-In, Circle, Delman, Denton Road Drive-In, Esquire, Hampton Road Drive-In, Inwood, Jefferson Drive-In, Lakewood, Lone Star Drive-In, Majestic, Palace, Rosewin, South Loop Drive-In, Texas, Tower, Village, Vogue, Wilshire, and Wynnewood.



## Conn. Censor Measure Debated In Legislature

HARTFORD—Censors are no substitute for religion, education, and parents, the State Legislative Judiciary Committee was told by a Connecticut Broadcasters Association spokesman.

Leonard Patricelli, programs vice-president at WTIC-TV, Hartford, was one of four persons appearing in opposition to a proposed measure providing for establishment of a five-man motion picture censorship board. The bill was introduced by Rep. George J. Quirk, Ashford Democrat.

Rep. Quirk, who stood alone in support of the bill, asserted, "We are nearing a time when we should have some sort of control over the types of films being shown to juveniles."

Ray Petrofsky, WHNB-TV, Hartford, business manager, said, "We act as our own censoring body." The proposed legislation, he added, "is the worst type of censorship."

Herman M. Levy, TOA general counsel and MPTO of Connecticut executive secretary, said he felt the proposed board of censorship is unconstitutional. "This puts in the hands of five people the question of what you shall and shall not see in Connecticut," he added.

Also in opposition was Rep. Elmer A. Mortensen, Newington Republican.

## Boy Scouts Honor List

NEW YORK—The "Good Scout Award" of the Greater New York Council of Boy Scouts was presented to Albert A. List, president of Glen Alden Corporation.

The award was made at a "Good Scout Lunch-O-Ree" at the Hotel Astor sponsored by New York City's food, beverage, and tobacco industries before an audience of 1,000.

In making the award on behalf of the Boy Scouts, Wallace W. Lee, co-chairman of the luncheon and vice-president of Howard Johnson's Co., noted that List had applied in adult life the "spirit of helpfulness and unselfishness that is central to scouting."

## New "Cleopatra" Guarantees For Canada, Baltimore Dates

TORONTO—Famous Players Canadian Corporation has paid an unprecedented million dollars for the simultaneous showings of 20th-Fox's "Cleopatra" in seven Canadian cities.

Reuben W. Bolstad, vice-president of the theatre circuit, presented a certified check to Peter S. Meyers, Canadian division manager for 20th-Fox, at a luncheon here.

The film also will have its premiere at the Trans-Lux Hippodrome on Wednesday, June 26, in an exclusive reserved-seat engagement, under an agreement unprecedented in Baltimore movie history.

The Hippodrome guarantees 20th-Fox \$350,000 and a minimum of 52 weeks at the theatre. This type of film contract has never before been signed for Baltimore.

Group sales requests, as well as requests for ticket reservations, will be accepted immediately.

In preparation for the premiere of "Cleopatra," the Hippodrome will undergo renovations costing \$150,000, which will transform it into Baltimore's most luxurious theatre.

# CANADIAN Highlights

By Jay Alexander

HOW DO YOU develop a theatre catering to a local service area to one which attracts patrons as far away as 80 miles? That was the problem facing manager Ron Howell of the 848-seat Capitol Theatre in Toronto. The house, owned by Famous Players Canadian Corp., had tried every type of policy but one until it switched to the foreign film policy last December. First, the theatre's name was changed to the Capitol Fine Arts Theatre. In that way, the local patrons would not be antagonized, and the world at large would realize there was a new policy at the theatre. Howell who formerly managed a theatre in the heart of the Italian district where he learned to speak Italian, decided that the Capitol required an "atmosphere of efficiency and friendliness." The first contact the theatre-going public had with the theatre was through the telephone. That meant that the girls who answered the phone must have good telephone manners. Then he convinced his staff of three cashiers and three aisle attendants that they should treat the theatre patrons in the same way they would like to be treated in a theatre. It was important throughout, however, to develop an esprit de corps among the staff. And the result is that every girl likes her job, according to Howell, a theatre manager for the past two years. His staff includes one girl who works during the day in the personnel department of a large soap-manufacturing company, while another works in an advertising agency. The others are attending business college or school. The theatre has introduced comment cards, and a typical one was: "The staff of this theatre is exceptionally polite." It is understandable the theatre might receive cards like that when Howell, on being interviewed, said, "Don't mention me. Just mention my staff."

A "TOP BRASS GROUP LIFE INSURANCE PLAN" has been set up for members of the Motion Picture Theatres Association of Ontario. Included in the plan are owners, executives, circuit theatre managers or executives, owners or department heads at circuit head offices. The plan, which requires no medical evidence if enrollment is before May 1 of this year, follows discussions between Gurston Allen, Premier Operating, MPTAO representative, and officials of the Dominion Life Insurance Co., which has 14 branches in 11 Ontario cities. All under age 70 are insured for \$10,000 at a cost of \$30 per quarter. Those over that age are insured for \$2,000 at a cost of \$6 per quarter. Premiums must be paid annually or semi-annually. There are variations under certain conditions for ages, amounts, disability, and whether full time employed, etc. Conversion clauses allow for policy changeovers if employment is switched, etc.

REEL CLIPS: Julian Roffman, Taylor-Roffman Productions, joined Guy Roberge of the National Film Board and F. R. "Budge" Crawley in a tour of European countries to try to set up co-production deals for Canada. If successful, the productions would be based in Toronto and Montreal, where the National Film Board and the Taylor-owned company has a large studio. Crawley heads Crawley Productions of Ottawa and has produced a large number of award-winning shorts. He has one feature now in production. . . . Most of the theatre grosses in the Province of Quebec are earned today by French-dubbed films. The trend began in 1943 when Warner Bros. brought in "All This and Heaven Too," starring Bette Davis, dubbed in French, and it was a sensation. Since that time, the latest figures show that 226 or 62 per cent of Quebec's total of 364 35mm. situations played French-language pictures exclusively, and 48 or 13 per cent both French and English films. Following upon the success by Warner Bros., all companies have a program of Hollywood films dubbed in French, along with some French originals. . . . A branch of Victoria Shipping Services, Ltd., has been opened in Saint John, N.B. The central shipping service is providing United Artists, 20th-Fox, Astral, and International Film with service. Branches were opened earlier in Calgary, Winnipeg, and Toronto. . . . George D. Koppelman has rejoined Allied Artists and International Film Distributors in the Maritimes. He was with IFD in Toronto and Montreal. . . . Dwight Macdonald, Esquire movie critic, addressed the SCOPE students' group at Montreal's McGill University. He said movies were getting better, being discussed in the way plays and novels used to be.



Roger S. Berry, managing director, 20th-Fox in South Africa; Mrs. Berry; Mrs. Laue; and L. W. Laue, general manager, African Consolidated Theatres Ltd., were part of the reception committee at the premiere of 20th-Fox's "The Longest Day" in Johannesburg.



# LONDON Observations

By Jock MacGregor

THE SCREENWRITERS GUILD has become one of the most lively, aggressive, and progress-minded groups in the industry. Following their initial success last year, their annual film and tv writing awards were again presented at a Dorchester dinner dance. It was a diverting and stimulating evening, and the place of the writer was underlined with subtlety and dignity. More than 600 attended, and if the organizers maintain the standard it can become one of THE nights of the show business year.

The creative side was there in force. Mike Frankovich, Carl Foreman, and Lord Archibald were among those who spoke briefly but pointedly, and Jean Simmons, Jack Hawkins, and Dirk Bogarde presented the scrolls. The best British dramatic screenplay award went to Robert Bolt for "Lawrence of Arabia." Willis Hall and Keith Waterhouse were runners-up with "Kind of Loving," and the comedy awards went to Brian Forbes for "Only Two Can Play" and Geoffrey Cotterell and Ivan Foxwell for "Tiara Tahiti."

The highlight of the evening was the cabaret. Being screenwriters, they replaced the usual acts with film—and what a film! Comedy writers Frank Muir and Denis Norden, who proved to be pretty good comedians in their own right, put over the story of the guild and its fight for recognition, and illustrated it with cuts from early movies. Wickedly wacky and witty, it has to be seen to be appreciated. It is impossible to describe it briefly, but it is the big talking point around the bistros.

THE ORIGINAL APPROACH and presentation were most invigorating. If only there could be some fresh thinking with the Royal Film Performance, which was attended by the Queen Mother. This year's was as predictable as ever. Again there was the line-up of personalities and stars for presentation, many of whom were plainly familiar to Her Majesty. Again there were the queries as to how some were chosen. Once, when top stars used to be flown from Hollywood, there may have been a reason for the stage show, but the tradition lingers. I can never see why on what should be our greatest night, the cinema should have to be supported by a live presentation. It is argued that the top priced seats would not be sold without it, but plenty paid the same to see "Lawrence of Arabia" without such trimmings.

The selection of the film invariably is debated. This year's "Sammy Going South," with Edward G. Robinson, is no exception. It is the story of a small boy's trek across Africa and the early press is at the best condescending. "I can find nothing in it to cause the slightest royal misgivings"—Daily Mail; "... first hour really is a pain in the neck. And heaven knows what the rest of the film would have been like if it hadn't been for Edward G."—Daily Express; "... should delight children of all ages, between, say, nine and fourteen..." Prince Charles should love this spiffing pitcher"—Daily Mirror. The best thing about the evening is the Cinema Trade Benevolent Fund benefited to the tune of \$98,000. What a shame we cannot have a more imaginative night.

Once again, the directors of Associated British came to the rescue with a supper dance after the show for their executives and friends and invited a number of the British and continental stars who had appeared in the stage show. A fine gesture.

MEETING EUROPEAN based producers these days, one is nearly always impressed with a deep rooted enthusiasm for movies. Hollywood visitors on the other hand often seem beat and resigned, and use adjectives without really believing their meaning. This was very apparent when I had an early evening drink with Michael Waszynski, Sam Bronston's executive aide, who positively oozes confidence. He has been supervising the final dubbing of "55 Days at Peking" at Pinewood as there are not suitable facilities in Spain. He talks of big projects and backs them with details and start dates spanning the next few years.

"COME FLY WITH ME," wrote MGM's Ron Lee, "and attend the preview of this picture in Paris on April 4." Before I could answer, he had flown. His resignation has come as a big shock. He is one of the best and most liked publicists—he is one of that dying race who is happy to have a beer with a pressman, and when it comes to the big imaginative promotions, he has no rivals. ... BLC's Harry Pease has pulled a smart one with the British Motor Corporation, which have placed half page adverts in mass circulation papers showing the many types of Austin trucks used to take the forthcoming "The Comedy Man" on location. It is a fine piece of preselling. ... Anthony Asquith in his presidential address at the 30th annual conference of the Association of Cine and Television Technicians expressed concern that it is not possible for a film to recoup production costs without a Rank or ABC circuit booking. "There must be an additional circuit, equal in size and booking power, to the two existing major ones," he said. "It has always seemed to us that the National Film Finance Corporation can play a key part in this, together with British Lion and Shepperton Studios, representing the major independent production interests outside the key organizations or those which work through them."

## Treyz Leaves WB-TV

NEW YORK — Following recent Warner Bros. decisions to shift the major part of its tv activities to the studio in Burbank, Calif., as part of an aggressive "New-Look" program, Oliver Treyz, who headed up the tv sales division, revealed that he has submitted his resignation to Warner Bros. executive vice-president Ben Kalmenson and is departing the company under the most amicable circumstances.

## UA Music Adds Execs

NEW YORK—Michael Stewart, executive vice-president of United Artists Music Companies, encompassing all publishing activities of the corporation, has announced the appointment of three key executives to the firms. They are Jack Gold, who has been named executive producer in charge of creative projects; Murray Deutch, general professional manager; and Kenneth Lauber, executive assistant to Stewart.

TOA (Continued from page 6)

widespread exhibitor utilization of TOA's new institutional campaign based on the slogan, "Tonight's The Night To Go Out To A Movie."

He urged exhibitors to give Philip F. Harling and the Joint Committee Against Pay TV, which Harling heads, "full backing both with personal effort and financial assistance."

In his report to the board of directors and executive committee, Harling stated that "pay television is not a certainty; it is nothing but an experiment and at the end of the experimental period, our attorney will again appear before the FCC and prove that the exaggerated promises were never kept and could not be kept because pay-television can only succeed with first-run motion pictures. ...

"The president of one of the former affiliated exhibitor companies recently stated we should 'stop fighting pay-tv' ... and should 'latch on' to pay-tv, adopting closed circuit theatre television, because that company has made an agreement to receive from General Electric a certain type of projector for television to be shown on a wide-screen which they felt was superior to any existing television projector." Harling asks, "What will you use for programs?"

He continued, "... We have actually prevented a great many theatres in the U.S. from going out of business because of the policy and program we undertook 11 years ago. ... The salvation of our business lies in the elimination of pay-television in the home and the only way this can be accomplished once and for all is through legislation. ...

"We must speak to our Congressmen and get the public to speak to their Congressmen. We are opposed to paying for television programs in the home—programs that are now free; and a law to that effect must be passed. ..."

## Steinberg To Universal

NEW YORK—Herb Steinberg, veteran Hollywood publicity executive, has been set by David A. Lipton, Universal vice-president, to join the organization as executive assigned to special projects.

## Reade-Sterling Newsletter Reports Company Activity

NEW YORK—A semi-monthly Newsletter, designed to better inform all its personnel of the activities of its divisions, has been inaugurated by Walter Reade-Sterling, Inc., integrated theatre and motion picture and television production and distribution company, it was announced by Walter Reade, Jr., chairman of the board.

The initial Newsletter was issued March 1 and will be published on the first and 15th of each month. Prepared by the company's director of advertising and publicity, Albert Floersheimer, Jr., it is a summary of current activities and achievements of the organization.

The Newsletter will be distributed among all employees at the company's Mayfair House headquarters in Oakhurst, N.J., to employees of its Continental Distributing Division, to all personnel at the Sterling Television headquarters, and to offices at the DeMille Theatre Building, as well as to the manager and staff of all New York City, New Jersey, and upstate New York theatres operated by the circuit.



## ALBANY

Distributor representatives and exhibitors attended a testimonial dinner for John Wilhelm, former 20th Century-Fox branch manager, at Neil Hellman's Thruway Motel. Wilhelm, who had been slated to serve as 20th-Fox branch chief in St. Louis, resigned to join George Thornton in Thornton Theatres in Catskill Mountain towns. Luncheoners wished him good fortune in the new post, which includes buying and booking, and he was gifted. Herbert Schwartz, Columbia manager, chaired the luncheon committee. . . . Sam Reznick, who operates theatres in Israel, has leased the Park, Cobleskill, from Samuel E. Rosenblatt. He also holds the Catskill, Catskill, which is dark at the moment, on lease from Rosenblatt; and conducts the Onteora in Fleischmanns. . . . National Theatre Supply Company has transferred its warehouse to Firlik Film Express Service; and the branch office will move into smaller quarters by April 1. . . . Wilhelm-Thornton has purchased the 610-seat Colony, with two stores and apartments, in Schnectady. It was formerly owned by Nicholas Pallott. . . . Adrian Ettelson, Fabian district manager, has been appointed chairman of Variety Club's annual Camp Thatcher Drive. . . . An amended certificate for the non-profit Harry Brandt Foundation was filed with the Secretary of State.

## ATLANTA

Frank Wittow, director, Academy Theatre, was guest speaker at the monthly luncheon-meeting of the ladies committee of Tent 21, Variety Club at the Atlantan Hotel. . . . The worst weather in decades virtually killed the late winter drive-in business in the southeast. Operators in Virginia, North Carolina, South Carolina and Georgia report their business has been off as much as 50 per cent. . . . The area of Macon, Ga., will have a new drive-in by early summer, according to James Herndon, city manager, Georgia Theatres. The 850-car spot is now under construction. . . . Martin Theatres, Columbus, Ga., has transferred Oscar Swain from Columbus to the Strand, Athens, Tenn., as manager. . . . Henry Hughes, who has been manager of the Gainesville, Fla., drive-in since 1953, has resigned to join the Kent Theatre Circuit with Fla. . . . A. L. Royal, Royal Theatres, Meridian, headquarters in Florida and has been appointed as manager of their drive-in at Cocoa, Miss., has taken over the Lanetta, Lanetta, Ala., and the Hiway Drive-In, Shawnut, Ala., from the Al-Dun Amusement Company, West Point, Ga. . . . Sara Bowen, Allied Artists staffer, returned to her desk after illness. Elizabeth Miller, same company, was also on the sick list. . . . Dorothy Eller, MGM staffer, entered a local hospital for surgery on her back. . . . Hazel Edison left National Screen Service to marry John W. McCey, and they moved to Santa Monica. . . . Mary Charles Simpson, daughter of Charlie Simpson, president, Capital Releasing Company, and James W. Watts, Jr., will marry this month. . . . The wife of Paul Wilson, manager, 20th-Fox, was hospitalized.

## BUFFALO

Sidney J. Cohen, president, Allied Theatres of New York State, Inc., already is receiving many reservations for the annual convention, which will be held this year at the Concord Hotel on Lake Kiamesha, July 29 through Aug. 1. The New York state unit will be host to New Jersey Allied. . . . Nathan Dickman,



Mayor Sidney Haber, center, recently cut the ribbon to officially open the new B. S. Moss Central, Cedarhurst, L.I., as Charles B. Moss, right, president; and Larry Morris, left vice-president, B. S. Moss Enterprises, look on.

chief barker, Buffalo Variety Club, in discussing the annual convention of Variety International, May 14-17 in Houston, Tex., declares, "It is very necessary that we make a representative showing of at least 25 people at this convention because the success of our own 1964 convention will largely depend upon our enthusiasm for this year's host Tent. Houston in May enjoys excellent weather, with temperatures in the low 80's. . . . Chief Barker Nate Dickman has extended a hearty welcome to new members of Tent 7, who joined up through the efforts of Tony Kolinski, Ron Ruth, and Dave Zachem. The new barkers are Michael R. Merlino, radio station WYSL; Walter S. Jones, motion picture producer; Bob Davis, Dipson Circuit; Duane L. Tower, C. J. Tower & Sons; Charles Martin, investments; William J. Anderhalt, Statler Hilton; Nathan E. Jacobs, Movie Guide Magazine; Martin Fox, Teck Drug Company; and Jack L. Sturm, Jr., 20th-Fox. . . . There was a past chief barkers' luncheon at the Variety Club. Dickman also congratulates Dorothy Atlas, a very active member of the Women's League of Variety, who is training as a caller at Tent 7's Wednesday night Bingo games in the Genesee, where husband Marvin Atlas is a regular attendant. . . . William Laney, manager, Teck, announces that his house will get MGM-Cinerama's "How the West Was Won," which will open April 11, and Laney has gone to work, preparing the gala premiere and out of town campaign. . . . At the recent first annual sales meeting of Dynacolor Corporation's film division in Rochester, president William J. Brown announced that the firm has increased its sales force three times from what it was a year ago. Dynacolor, Brown said, plans a million-dollar advertising program and will open up 40 major markets in the United States this year. . . . Ike Ehrlichman, manager, Universal exchange, journeyed to New York for the week-long national sales convention in that town, which started Monday, March 4. . . . The Eastman Kodak Company in Rochester has named E. Richard Wentling as administrative assistant to the manager of the professional motion picture film department. . . . Academy Award nominations for Oscar for various pictures and players gave an added box office kick to a lot of Buffalo screen attractions, "Mutiny On The Bounty" at the Teck; "The Longest Day" at the Century; "Days of Wine and Roses" at the Center; "To Kill a Mockingbird" at Schine's Granada; and "Two For The Seesaw" at the Amherst and Cinema, where it is enjoying a day and date run. . . . Frank Arena, city manager, Loew-Shea Circuit in Buffalo, announces that "The Courtship of

Eddie's Father" will be shown at Shea's Buffalo starting March 14, and Frank and his associates are planning a big advance campaign for the attraction.

## CHARLOTTE

The Carolina, Charlotte, which was converted to Cinerama productions in 1961 and has shown nothing but Cinerama films since Dec. 31 of that year, announced recently that it has booked "The Longest Day" for an indefinite run, beginning about April 10. Roy L. Smart, executive of Wilby-Kincy Theatres, Inc., said the Carolina is expected to return to the Cinerama policy when more Cinerama films are available. He said the next one, "How the West Was Won," is scheduled for showing some time in the spring or summer.

## CHICAGO

Ulysses S. Allen, former owner of a drama studio in the Kimball building, retired performer in Chicago theatrical productions, and well known on film row, died in Michael Reese Hospital. He leaves his widow, Aline; a grandchild, and five great-grandchildren. . . . Jackie Coogan, "The Kid," who began his fabulous movie career in the old Essanay studio in Chicago, is back at the same studio again—now known as Wilding's, as dialogue director for two commercials. His first film at Essanay was "Skinner's Baby," with Bryan Washburn, in 1916. Later he went to Hollywood to make "The Kid" and other subsequent hits. . . . Community Planning Division of Sears, Roebuck, and Co. has released a 12-minute sound filmstrip which tells how aging city neighborhoods can be rehabilitated by cooperation between citizens and local government officials. The filmstrip, "Let's Talk Housing," is designed for use by neighborhood and civic organizations and governmental agencies involved or interested in rehabilitation. Sears has made the film available free of charge on a loan basis. . . . Last week found Chicago bustling with movie stars. George Peppard, one of the stars in "How the West Was Won," was here for the film's opening at the McVickers; Robert Taylor, with his wife, Ursula Theiss, appeared to boost his new picture, "Miracle of the White Stal-

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lions," which has been booked for Roosevelt loop run; and Glenn Ford and Hope Lange stopped over en route to Las Vegas for the premiere of "Love Is A Ball." . . . The Blackhawk Restaurant's Chief White Eagle appeared in full Indian dress at the premiere of "How the West Was Won," and had this to say, "I guess it's a great movie—but then I'm one of the losers." . . . Sanford Kohlberg, drive-in owner, is reported to have formed a new company to build five theatres in the Milwaukee territory. The arrangements, now being completed, will include four hardtops and one drive-in. . . . "The Longest Day," after a 20 week run at the Roosevelt, will be released for subsequent runs on June 12.

## CINCINNATI

It is too early to know just how much damage has been done to theatres in West Virginia and Kentucky when these areas were hit by a flash flood, March 12. Since that time the Ohio River and its tributaries have been swollen with almost continuous rains until the weekend. However, Film Row has scheduled the majority of drive-in openings for the end of the month. It has been reported, though particulars were not available, that Eugene Combs saved his projector before the waters covered his Grandview Drive-In, Hazard, Ky. Also lacking accurate information, it was understood that the Jaxon, Jackson, Ky., owned by Crawford Adkins, had burned to the ground. One of the Ebersole trucks was stranded somewhere in Kentucky but was expected to return by the weekend. . . . Cincinnati Theatres has appointed Richard Wilson of Woodlawn Drive-In, and Jack Hoebler, manager the Paramount and Colonial, both at Middletown, O. . . . Chakeres Theatres has appointed Robert Claude manager of North Xenia Drive-In, Xenia, O. The circuit, which operates 13 drive-ins has scheduled openings for March 22, 29, and April 5. . . . J. J. Adkins has bought the 400-car Cavalier, Jenkins, Ky., from Roy Litsinger and Frank Allara. . . . Tickets have gone on sale at RKO Albee for the closed-circuit television showing of the Liston-Patterson heavyweight title bout, April 10. All seats are reserved at \$5 each. . . . Homing pigeons, owned by local chapters of the U. S. Racing Assoc., flew back from Detroit as part of the promotion for Alfred Hitchcock's "The Birds," which plays at the Grand soon. . . . "How the West Was Won," opening at the Capitol March 14, had the most spectacular premiere this city has ever seen. There was dancing in the street by WLW's "Midwestern Hayriders," invited guests arrived by covered wagons, and Mayor Walton Backrach arrived in state by an overland express. . . . Tri-State Theatre Service is booking and buying for drive-ins at West Liberty, Ky., and Beattyville, Ky., operated by J. M. Mahaffey; the Weddington and New Drive-In, both at Pikeville, Ky., operated by Lesley Childers; the Corbin, Ky., Drive-In, William Hughes and James Botner, owners; and the Roxy, Loveland, O., M. E. McCray, owner.

## COLUMBUS, O.

Manager Sam Shubouf, Loew's Ohio, held a preview of Metro-Goldwyn-Mayer's "Come Fly With Me." . . . RKO Grand booked the MGM-Cinerama spectacle, "How The West Was Won," as a reserved-seat attraction starting April 11. . . . Russell A. Bovim, Loew's city manager, St. Louis, was here for the funeral of Louis D. Anast, his father-in-law. Bovim formerly was manager of Loew's Ohio



**Claude Alexander, owner, Alexander Enterprises, Springfield, Ohio, discusses plans for expansion of his motion picture production and promotion firm, with new sales and distribution head Wally Allen, recently in charge of booking and buying for Chakeres Theatres.**

here. . . . Manager Charles Sugarman held a preview at the New Main of "A Child Is Waiting." . . . Old boxoffice at Hunt's Cine-stage has been torn down, now that the new boxoffice is in service. . . . Manager Gene Kent Nitz, World, has been holding an Ingmar Bergman festival, featuring several of the Swedish director's hits.

## DALLAS

Director Mark Robson has scheduled a visit to Dallas about April 4 to talk about his latest release, "Nine Hours to Rama." The film is due in Dallas soon after Robson's visit. . . . Milton O. "Buddy" Rimmer has been promoted to sales manager at United Artists, succeeding Jay Moore, who has resigned. Jim Crump has been promoted to city salesman taking over the post formerly held by Rimmer. David Shipp has left Allied Artists to succeed Crump in eastern and southern Texas. . . . Bob O'Donnell, General Films, was in New York and was very ill for several days before he could be brought home to be cared for by his local physician. . . . Funeral services were held for James H. Duff, 89. He was with Interstate Theatres for many years. . . . Bernie Serlin, Paramount home office publicity department, was in Dallas at the Interstate Circuit home office in behalf of the "Hud" opening. . . . Services were held for Lonnie Ponton, who was a projectionist for more than 48 years. He was last at the Jefferson Drive-In. . . . Everett Olsen, Paramount's southwest merchandising manager, was in Texarkana where he worked on the premiere of "Papa's Delicate Condition." Olsen handled the assignment while Leonard Allen, who usually covers that area, was in New Orleans covering the opening of "My Six Loves." . . . Metro-Goldwyn-Mayer recently converted its accounting system into IBM setups, consolidating exchange offices into regional accounting divisions. The Dallas office now handles the southwestern division accounting, consisting of Denver, Kansas City, St. Louis, and Oklahoma City branches. At the same time, several personnel changes have been announced. William F. Burke, formerly office manager of the Minneapolis office, has been transferred to Dallas to become southwestern division accounting manager. Burke has been with the organization for 16 years, having started as a shipper, then as a booker, and later office manager. Other changes have been the promotion of James Ronsiek from salesman to assistant

exchange manager, following the transfer of Connie Carpou to the New Haven, Conn., exchange as manager. Upon the recent retirement of Tony Philbin, Carl Swenson, who was formerly cashier and who had been with the company 29 years, was promoted to office manager. Mrs. Christine Davis, formerly assistant cashier, has been promoted to division and exchange cashier in the local office. . . . Dick Empey has been appointed manager, Hollywood, Fort Worth, Tex., succeeding LeRoy Ramsey, who resigned. Norman Levinson, general manager for Trans-Texas Theatres, and Jim Vrsassell, chief buyer and booker, introduced Empey to his duties at the Hollywood, which is operated by Trans-Texas. Levinson said the Hollywood would soon be remodeled. . . . Morey "Razz" Goldstein, general sales manager for Warner Bros., was in Dallas for a two day visit with 16 Warners branch managers from throughout the south and mid-west to talk about future product and also to visit exhibitors.

## DENVER

Vandals did hundreds of dollars damage and scattered candy bars all over the Uptown (neighborhood) house here. Wiring was pulled loose and seats ripped to shreds. . . . The historic Tabor Grand Opera House, built in the last century by H. A. W. Tabor of "Silver Dollar" fame, will be razed sometime this summer to make way for the development of the huge downtown Park City project, a \$26 million dollar city within a city. . . . Bill Hastings, manager, RKO Orpheum, is delighted with his opening of the reissue "Giant." He sure did a lot of promotional work on it and deserves credit. . . . Atlas' Ritz (neighborhood) theatre, after undergoing an extensive remodeling has reopened on a seven day a week policy—previously they have been operating only four days. . . . Mike Vogel, Universal, has been in town working on forthcoming films. . . . Norman Neilsen, Cooper Cinerama, reports a complete sellout for "How the West Was Won" for first two weeks and heavy advance sale beyond that—looks like a long run. . . . Bob Sweeten, Denver theatre manager, really started something which gained a lot of newspaper space when he set up the "Son of Flubber" contest with the Rocky Mountain News. Film has had a long and successful run.

## HOUSTON

Back in 1913, when the movies were young, the men who hand-cranked the movie machines and re-wound the film by hand in Houston theatres, organized a union. Now, 50 years later, the Houston Moving Picture Operators Local 279 celebrated its golden anniversary with a week long celebration beginning March 17. They point with pride to their own beautifully appointed club house, and with even greater pride to their record of never calling a strike and of never having had a member fired by any of the major theatres. A highlight of the celebration was the breakfast on March 20, honoring the nine 50-year members. Of these, only two, L. W. Merchant and Joe W. Kramer, Sr., are retired. The others are Charles A. S. Smith, operator at the Metropolitan; Lucien M. Andler, Tower; Clarence Nelson, River Oaks; Eddie C. Roseberry, Metropolitan; Howard W. Carter, Sr., Broadway; Louis A. Hamilton, Paris; and Fred V. Cannata, who started his career as an operator and is now general manager of the Iris and Rivoli. The anniversary celebration was attended by members of the international board of both the Inter-



national Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States. Richard F. Walsh, international president, delivered the principal address at the breakfast. . . . Houston is one of the relay points in a coast-to-coast pigeon race which began at Universal City, Cal. It is sponsored by the American Racing Pigeon Union and Universal Pictures, which is promoting Alfred Hitchcock's new motion picture, "The Birds."

## JACKSONVILLE

W. A. "Bill" McClure, Universal manager, returned from a week in New York where he attended a company general sales meeting. . . . W. Cameron Price, former local RKO manager, now retired, became the grandfather of the newest resident of the nation's oldest city when his daughter and son-in-law, also of St. Augustine, became the parents of a baby girl. . . . Peyton G. "Sport" Bailey has been elected as 1963 president of Florida State Theatres Employees' Federal Credit Union. Other officers include French Harvey, vice-president; Dorothy Zeitlinger, treasurer; Edwina Ray, secretary; Iva Lowe, Franklin Frady, and Edna Edwards, credit committee; John Harlan, Edith Smith, and Lenore Kirkwood, supervisory committee; and Mary Hart, educational chairman. Marty Shearn is a new addition to the board of directors. . . . Commandants of three major U. S. Navy installations were invited guests at the special advance screening of "PT 109" which Johnny Tomlinson, Warner Bros. manager, held at the Florida. . . . Mrs. Anne Dillon, WOMPI president, has appointed Wilma Murphy as nominating chairman in advance of WOMPI's annual election of officers. . . . WOMPI members staged another in a series of Tupperware parties to raise funds for their chartered bus trip to the WOMPI convention in Dallas next September. . . . New FST organizational men being trained under the supervision of Harry Botwick in Miami are John Walker, Ken Culbertson, and Eugene Jauregui. . . . Louis J. Finske, Florida State Theatres president, conducted a kickoff breakfast sales meeting for FST theatre managers. It was attended by Ted Chapin, city manager, Daytona Beach; H. A. "Red" Tedder, Matanzas, St. Augustine; William Duggan, Florida, Gainesville; William E. Gowey, Howell, Palatka; and the following local managers, Joe Charles, Marty Shearn, Iva Lowe, Walt Meier, Harry R. Moore, Arthur Castner, Al Hildreth, and Robert Cornwall. Assisting Finske in his presentation of the spring sales drive were LaMar Sarra, FST vice-president; Robert Heekin, district supervisor; and the following executives, Joseph J. Deitch, Harvey Garland, French Harvey, Joanne Starr, and Peyton Bailey. Other regional sales drives were in Orlando, Tampa, and Miami. . . . Herman Allen, former local Paramount office manager, is now film buyer and local representative for Iselin Theatres, owned by Alan Iselin, who has acquired the Gainesville Drive-In, Gainesville, from Les Sikes. . . . The new Academy Award nominations are receiving a big play in the newspaper ads of local first-run exhibitors. . . . The Normandy Twin Outdoorer, operated here by Loew's Theatres under the temporary management of Mrs. Neva Taylor, was originally scheduled for closing the night of March 3. Mrs. Taylor, however, states that the outdoorer will remain open indefinitely due to a lag in the sale of the Normandy property to an outside concern. . . . Mildred Land, United Artists, has been named to the WOMPI board of directors, replacing Vera Foster, who has



**Mrs. Arthur Goldsmith, president, Philadelphia Motion Picture Preview Group, recently presented to Columbia publicist Milt Young, acting for producer Sam Spiegel, the group's first annual award of merit for motion picture excellence for "Lawrence Of Arabia."**

moved to Pennsylvania. . . . Mrs. Anne Dillon, WOMPI president, has appointed Mamie Newman and Joyce Malmberg, both of Columbia, to serve with Wilma Murphy, chairman, on the WOMPI nominating committee prior to the WOMPI general election in April.

## MIAMI, FLA.

Sympathy was extended to Hugh Daniels, assistant, Capitol, in the passing of his father, and to Alice Brown, Wometco Enterprises, Inc., Credit Union, in the loss of her daughter-in-law. . . . Randy Covington, manager, Capitol, was recovering from surgery. . . . On "40 Pounds of Trouble," the front page of the Miami News was used as a herald, with the page of 2,000 copies devoted to the world premiere of the film at the Carib, Miami, Miracle, 163rd Street, and Palm Springs. . . . "Cleopatra" has been set for a June 29 opening at the Lincoln, Miami Beach. Current at the Lincoln is "The Longest Day." The Brandts have not as yet set the price policy for the film. . . . A special advance showing of "Courtship of Eddie's Father" was held one night only at the 170th Street and Trail prior to its regular opening at these theatres and the Riviera, Circle, Hollywood, Golden Glades, and Palm. . . . Louis Wolfson, son of Mitchell Wolfson, Wometco Enterprises, Inc., president, was winner in the Democratic primaries for the state legislature in his group in the recent elections. . . . Wometco Enterprises, Inc., reported a record net income after taxes for 1962 of \$1,831,254, up 35 per cent over 1961. Net income after taxes in 1961 was \$1,353,255. Per share income for 1962 was \$1.27 as compared to 94 cents in 1961. Gross income for 1962 was up 17 per cent to \$18,723,132. "This increase in earnings," said Mitchell Wolfson, president, "is the fourth successive annual increase since the company became publicly-owned in 1959. I am happy to state that thus far in 1963 our business is operating at levels above those of last year at the same time." Stockholders received \$512,466 in cash dividends during 1962, representing 28 per cent of net income after taxes. . . . Monthly Thrif-Tik-It Sales Contest winners were Tom Rayfield, Carib, 401 books; Howard DeBold, 163rd Street, 310 books; Mary Lawrence, Sunset, 115 books; Cecil Allen, Mayfair, 106 books; Bob Brower, Palm Springs, 123 books. . . . Van Myers, head, Wometco Vending of Florida, is the new president of the Wometco Enterprises, Inc., Credit Union. Burt Toppan, public relations,

is vice-president. Harvey Fleischman, district manager, again heads the credit committee, which also consists of Stanley Stern, head, real estate and insurance dept., and E. H. Radloff, Wometco treasurer. . . . Rosalind Rimland, secretary in Wometco's maintenance dept., now on leave of absence, gave birth to twin sons. . . . Cecil Allen, Mayfair; John Reed, Parkway; and Dave Haggerty, Normandie, have all been working with Eddie Solomon, Embassy Films, on publicizing "Divorce Italian Style." . . . Mitchell Wolfson, president, Wometco Enterprises, Inc., was honored at a day-long celebration in his home town of Key West. Wolfson restored the Auduborn House in the resort city, thus leading to a general restoration and "fix-up" campaign.

## MEMPHIS

Mary Katherine Baker, president was hostess to the February WOMPI meeting. The meeting was held at the Baker home. Service projects for February were collecting costume jewelry for Goodwill Industries and typing letters and envelopes for the March of Dimes campaign. Members of the WOMPI nominating committee are Margaret Irby, chairman; Juanita Hamblin, Peggy Hogan, Bonnie Steward, and Donna Boyd. Three new members have been announced: Mae Carper, Columbia Pictures; Dollie Spalding, MOTION PICTURE EXHIBITOR; and Sherry Ross, National Theatre Supply. Margaret Irby, Howco exchange, is chairman of the international association of the Women of the Motion Picture Industry nominating committee. . . . Johnny Gannon, Southern Theatre Service, is now handling the booking and buying for the Lakeside Drive-In, Starkville, Miss. . . . William Goodman, attorney for the Studio, emphasized that he never claimed that the Roman Catholic Legion of Decency had "affirmatively approved" the film "I Spit On Your Grave." Studio manager William Kendall has been indicted on a state charge of exhibiting an obscene movie in connection with the film. States Goodman: "This picture continues to be shown all over the U. S., and we understand that it has not been questioned anywhere except in Memphis. We have no dispute whatever with the Legion of Decency and admire the fine job it does. It is common practice around the country and in Memphis to show pictures that the Legion of Decency deems objectionable. . . . Harry Morrow states he is taking over the operation of Westwood Drive-In, Aberdeen, Miss. This house has been closed since Jan. 1. . . . "Cleopatra" is booked to open June 26 at the Crosstown. Says Edwin Howard, Press-Scimitar amusements editor: "To snag this motion picture plum, Malco Theatres, Inc., (and I have it on good authority) put up a cash guarantee in advance that is almost two-and-a-half times as great as any film guarantee ever put up in Memphis. . . . "Son of Flubber," showing at Malco, was voted the Best Family Film of the Month" by the Better Film Council, and "The Longest Day," in the fifth week at the Strand, was voted the Best Adult Film. . . . Starlight Drive-In, Gassville, Ark., reopened for Friday-Saturday operation. . . . Mrs. J. A. Eggerman reopened Glenwood Drive-In, Glenwood, Ark.

## NEW HAVEN-HARTFORD

Attorney James O'Connor, New York, has been named general manager of WHCT-TV (Channel 18), Hartford, home base for America's first over-the-air subscription tv experiment. He succeeds Charles O. Wood, who is shifted to the RKO General, Inc., New York



headquarters staff. Appointment marks third managerial change since inception of subscription tv plans some months ago. O'Connor will serve as vice-president and general manager. . . . James M. Totman, Stanley Warner zone manager, has designated Wednesday, April 17, for opening of Connecticut's newest motion picture theatre, the 850-seat College, Kupstas, now at the Garde, New London, will Storrs Shopping Center, adjacent to the Uni-

versity of Connecticut campus. Leonard be resident manager, and Joseph C. Miklos, district manager, will supervise. S W intends to construct an office building for the medical arts, plus space for four large stores, adjacent to the theatre. . . . Gerald Bouchard, S W Strand, Hartford, hosted a rather unusual tv invitational preview of Universal's "To Kill A Mockingbird." WNHB-TV personalities Harvey Olson and Cavell Jobert distributed free tickets via thier programs. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, has named Ken Book, formerly in independent exhibition at Lancaster, Pa. as manager, Southington Drive-In, Southington, Conn.

Charles Shaw, Lockwood & Gordon's Cine Webb, hosted college professors and other opinion-makers at a screening of Continental's "David and Lisa," and mailed letters to several hundred Hartford lawyers in conjunction with MGM's "Trial and Error." . . . Connecticut-based Norma Film Productions, headed by independent exhibitor Sperie P. Perakos, has signed with Kenneth Rive of London's Gala Films, Ltd., to handle distribution of "Antigone" in England. Jack Ellis, Ellis Films, Inc., New York, is distributing the film in the U. S.

### NEW ORLEANS

The new crewmen for the 1963-64 term were elected at a membership meeting of Variety Tent 45 of New Orleans at Arnaud's Restaurant in the French Quarter. Joel Blue-stone was named chief barker; Don Kay, first assistant; Bill Cobb, second assistant; John Arthur, property master; and Carl Mabry, who has been the club's dough guy for the past four years, was reelected to that post. . . . The Fern Drive-In, Woodville, Miss., owned by Mrs. Fern Randall, resumed operation after an interruption of a few months due to cold weather. . . . Other drive-ins slated for early Spring reopenings are C. A. Ray's Bayou, Bayou LaBatre, Ala.; and Mrs. Edith Ann Long's Parkway, Winfield, La. . . . Charles Oast, Universal exchange sales manager, attended the company's sales meeting in New York. . . . The local WOMPI have resumed their service project of making fabric slippers for charity and Veterans Hospital patients; and cloth menagerie for children in the orthopedic ward at Charity Hospital. A sewing bee was held at Variety Club quarters. . . . Mrs. Valerie Hogan, Buena Vista exchange secretary, has taken a leave from her duties to await the arrival of the stork. . . . Henry Werling, president, Theatre Poster Exchange, Memphis, was in town for the funeral of Roy Joseph Fricken, a contemporary in the physical distribution of posters in charge of Exhibitors' Poster Exchange here. . . . Allied Artists held a special screening of "Billy Budd," which had its area opening in a group of 12 or more neighborhood theatres, at the Lakeview for the press, radio, tv, teachers, and a selected group of opinion makers.

### PHILADELPHIA

Milgram Theatres, Inc., Fox Building, is now doing the booking and buying for the Grand, Williamstown, N. J. . . . The Liberty Theatre building, Tacony, Phila., will be sold at auction on April 2. Further use of property as a motion picture theatre is restricted. Motion picture equipment, seats and air conditioning will be sold in separate lots. . . . The Roxy, Maple Shade, N. J., will also be sold at auction on April 2. . . . Frank Damis, Stanley Warner district manager, returned from a Florida vacation. . . . Meyer Adleman, president, announced that Victoria Shipping Serv-

ices, Ltd., had opened their fourth depot in St. John, N. B., Canada. . . . Edward Adleman is presently touring States Film Services depots in Cleveland, Cincinnati, and Indianapolis, while Meyer Adleman is in New York; and Stanley Adleman has just returned after three weeks in St. John. . . . Harry Barrist, industry real estate agent, reports the sale of the Congress, Marcus Hook, Pa., by Ida Spielman to Gilbert Henick. . . . The horror stage show, "Dr. Silkini's Asylum Of Horrors" played seven Stanley Warner neighborhood spots, the Logan, Orpheum, Astor, Leader, Benn, Kent, and Clementon, Clementon, N. J. . . . Nathan Milgram Services will handle the buying and booking for the Congress, Marcus Hook, Pa., as of April 1, Harry L. Dembow having sold his interest in the house.

### ST. LOUIS

Dottie Dressel has resigned as president of the WOMPI's, it was reported by Ladonna Pruitt, publicity chairman for the organization. Since neither the first or second vice-presidents feel they can assume the duties of president, a special election was to be held. Pauline Wrozier, Paramount, was named as chairman of the special nominating committee. The new president will fill out the term of office that ends in June. . . . Drawing of the winners in the special donation drive the WOMPI's are currently holding will be held April 17 at a night meeting. . . . David Woolner, Woolner Brothers Pictures, New Orleans, was in town to visit Herman Gorelick and George Cohn of Crest Films. Crest handles the Woolner product in St. Louis. . . . The Wehrenberg Circuit opened the 66 Drive-In for the season March 15. . . . Kerasotes Circuit opened the 66 Drive-In, Springfield, Ill., March 22.

### SAN ANTONIO

The San Antonio Little Theatre began a series of four foreign art films to be shown on Sunday afternoons, 4 p.m., at the San Pedro Playhouse. The films will be offered on a membership basis. The series schedule includes "The Earrings of Madame De . . ." on March 17; April 7, "Alexander Nevsky"; April 28, Cocteau's "The Storm Within"; May 19, "Beauty and the Beast." . . . "Mutiny On The Bounty" opened a road show engagement at the Broadway. Tickets will be sold at \$1.50 for matinees Monday through Friday and \$1.75 for evening and all day Saturday and Sunday. Seats will not be reserved and only house capacity will be sold for each performance. . . . An Operetta Series "Discount Coupon" is appearing in local newspapers for the series being shown each Wednesday at the Laurel. The coupon is good for a 25 cent discount on the film showing, with regular admission set at \$1. . . . Russell Enlow went to Oklahoma City to visit his mother who is seriously ill. Enlow and Don Gilbert own and operate the Mission, indoor, and El Rancho Drive-In at Dalhart, Tex., which they expect to open the latter part of March. . . . A new screen has been installed at Interstate's downtown State in El Paso, Tex. . . . Arthur Crespin, manager, Paramount, Amarillo, Tex., sprained his arm in a freak fall down his office steps. . . . Bill T. Bohling, manager, Capri, El Paso, Tex., was selected as a member of the El Paso Safety Council. . . . Due to the recent cold weather, Carl Benefiel, manager-owner of the Victory, cut his matinees which are presented Monday through Thursday.

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# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERWISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERWISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



MARCH 27, 1963 SECTION TWO  
VOL. 69, No. 13

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinemascope	DS—Dyaliscope	PV—Panavision	TE—Technirama
CS—CinemaScope	EC—Eastman Color	RE—Reissue	TS—Totalscope
DC—DeLuxe Color	MC—MetroColor	TC—Technicolor	VV—VistaVision
			C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made, dubbed in English
- 6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

#### COMING FEATURES IN ORDER OF RELEASE

- PAYROLL—Michael Craig, Francoise Prevost—England
- March **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey
- May **PLAY IT COOL**—Billy Fury, Helen Shapiro

#### COMING

- BLACK ZOO**—(PV; EC)—Michael Cough, Virginia Grey
- GUNFIGHT AT COMANCHE CREEK**—(CS; C)—Audie Murphy
- GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- GUNFIGHTERS THE**—(CS; C)—David Janssen
- LONG CORRIDOR, THE**—Peter Brack, Constance Towers
- 55 DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- BRAIN THAT WOULDN'T DIE, THE**—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tarankie Ray—5021 (2-20-63)—For the duallers
- young and old—Made in Europe
- 802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 717 **RAVEN, THE**—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Raill—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angell, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

#### TO BE REVIEWED

- BATTLE BEYOND THE SUN**—(Vitascope, C)—Ed Perry—Filmgroup
- BEACH PARTY**—(PV, C)—Frankie Avalon
- BLACK SABBATH**—(EC)—Boris Karloff
- CALIFORNIA**—Jock Mahoney, Faith Domergue
- DEMENTIA**—William Campbell, Luana Anders—Filmgroup
- FEAR**—Boris Karloff
- HAUNTED VILLAGE, THE**—(Scope; C)—Ray Milland
- MASQUE OF THE RED DEATH**—(PV; C)—Vincent Price
- MIRACLE OF THE VIKINGS**—Cameron Mitchell
- NIGHTMARE**—Leticia Roman, John Saxon
- NIGHT TIDE**—Dennis Hopper—Filmgroup
- OPERATION BIKINI**—(PV; Color)—Tab Hunter, Frankie Avalon
- PIT THE**—Dirk Bogarde, Mary Ure
- QUESTION OF CONSENT, A**—Frederick O'Neal, Annalena Lund
- SCHIZO**—Leticia Roman, John Saxon
- TERROR, THE**—(Vitascope; C)—Boris Karloff
- X—THE MAN WITH THE X-RAY EYES**—(C)—Ray Milland
- YOUNG RACERS, THE**—(C)—Mark Damon, Luana Anders

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A		SP.	Col.
Advice And Consent		A1	Fox
Air Patrol			Par.
•All The Way Home		A1	BV
Almost Angels		A2	UA
•Amazons of Rome			WB
•America, America			Emb.
•Aphrodite, Goddess Of Love		A2	For.
Antigone			Col.
•Argonauts, The		B	MGM
Arturo's Island			A-1
Assignment Outer Space			

## PLEASE NOTE . . .

This yellow paper SERWISECTION is corrected, re-edited, and brought up to date every second week;—  
and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF



## B

Bad Sleep Well, The	For.
Badjao	For.
Barabbas	A2 Col.
Battle, The	Fox
Battle Beyond the Sun (Filmgroup)	A-1
Beach Party	A-1
Bear, The	A1 Emb.
Beauty And The Beast	A1 UA
Becket	Par.
Bell' Antonio	C Emb.
Belle Sommers	A2 Col.
Best Of Enemies, The	A1 Col.
Big Red	A1 BV
Big Wave, The	A1 AA
Billy Budd	A2 AA
Bird Man Of Alcatraz, The	A2 UA
Birds, The	U-1
Black Gold	WB
Black Sabbath	A-1
Black Zoo	AA
Blaze Starr Goes Back To Nature	Misc.
Bloody Brood	B Misc.
Boccaccio '70	C Emb.
Bon Voyage	A1 BV
Boy Who Caught A Crook	A1 UA
Boy's Night Out	A3 MGM
Brain That Wouldn't Die, The	B A1
Brass Bottle, The	U
Broken Land	A2 Fox
Bunny Yeager's Nude Camera	Misc.
Bye, Bye Birdie	Col.

## C

Cabinet Of Caligari	B Fox
Cairo	A3 MGM
California	A-1
Call Me Bwana	UA
Candide	B For.
Candy Web, The	Col.
Captain Newman, M.D.	U
Captain Sindbad	MGM
Cardinal, The	Col.
Caretakers, The	UA
Carnival Of Souls	Misc.
Carry On Constable	For.
Carry On Teacher	For.
Cash On Demand	A1 Col.
Castillians, The	WB
Cattle King	MGM
Centurion, The	For.
Ceremony, The	UA
Chalk Garden, The	U-1
Chapman Report, The	B WB
Charade	U-1
Child Is Waiting, A	A2 UA
Cleo From 5 to 7	SP. For.
Cleopatra	Fox
Clown And The Kid, The	A1 UA
Come Blow Your Horn	PAR.
Come Fly With Me	MGM
Come September—Re.	A3 U
Condemned Of Altona, The	Fox
Confess Dr. Corda	For.
Confessions Of An Opium Eater	B AA
Congo Vivo	Col.
Constantine And The Cross	A1 Emb.
Cool Mikado, The	UA
Counterfeiters Of Paris, The	A3 MGM
Court Martial	A2 UA
Courtship Of Eddie's Father, The	MGM
Crime Does Not Pay	A3 Emb.
Critic's Choice	A3 WB
Cross Of Living	For.

## D

Damn The Defiant	A1 Col.
Damon And Pythias	A1 MGM
Dangerous Charter	Misc.
Dark Purpose	U
David And Lisa	A2 Misc.
Day And The Hour, The	MGM
Day Mars Invaded Earth, The	A1 Fox
Day Of The Triffids, The	AA
Days Of Wine And Roses	A2 WB
Delicate Delinquent, The	RE A1 Par.
Dementia (Filmgroup)	A-1
Devi	A2 For.
Devil's Messenger, The	Misc.
Devil's Wanton, The	SP Emb.
Diamond Head	B Col.
Diary Of A Madman	A2 UA
Dime With A Halo	MGM
Divorce Italian Style	SP. Emb.
Dr. No	B UA
Dr. Strangelove	Col.
Donovan's Reef	A2 Par.
Don't Knock The Twist	A2 Col.
Drums Of Africa	MGM
Duel Of The Titans	Par.

## E

Electra	A2 For.
Elusive Corporal, The	For.
Escape From East Berlin	A1 MGM
Escape From Zahrain	A2 Par.

## BUENA VISTA

## DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney  
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)  
 —Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 SON OF FLUBBER—C-100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

## TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer  
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives  
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGeehan, Susan Hampshire  
 WILD GOOSE STOP—Brandon De Wilde

## COLUMBIA

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 628 ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama  
 713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy  
 621 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half  
 706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy  
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal  
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement  
 625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention  
 703 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential  
 627 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English  
 701 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles  
 710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half  
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English  
 708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer  
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles  
 704 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer  
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made  
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
 629 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program  
 702 ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

## COMING FEATURES IN ORDER OF RELEASE

Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 Feb. MANIAC—Kerwin Mathews, Nadia Gray  
 Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 Mar. MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams  
 April FURY OF THE PAGANS—(C)—Edmund Purdom

## COMING

ARGONAUTS, THE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak  
 BYE, BYE BIRDIE—(PV; EC)—Dick Van Dyke, Janet Leigh  
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton  
 CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English  
 PLAY IT COOLER—Anthony Newley, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 25TH HOUR, THE—Gregory Peck, Anthony Quinn  
 UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

## EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles  
 BOCCACCIO '70—COMP-159m.—(EC; Wide Screen)—Anita Ekberg, Romy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC)—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
 FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
 MADAME—CD-104m.—(TR; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
 NIGHT IS MY FUTURE—D-87m.—Mal Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Fairly amusing import—English



SEVEN CAPITAL SINS—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
 SKY ABOVE—THE MUD BELOW, THE—DOC—90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French  
 STRANGERS IN THE CITY—D—83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

## COMING

Mar. BEAR, THE—Renato Rascel, Francis Blanche  
 April PASSIONATE THIEF, THE—Anna Magnani  
 April APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey  
 May YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French  
 LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

## MGM

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 315 ARTURO'S ISLAND—D—90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 BILLY ROSE'S JUMBO—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names, great songs  
 218 BOYS' NIGHT OUT—C—115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer  
 316 CAIRO—MD—91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
 COUNTERFEITERS OF PARIS, THE—CMD—99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 COURTSHIP OF EDDIE'S FATHER, THE—CD—117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 214 DAMON AND PYTHIAS—D—99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 318 DIME WITH A HALO—D—94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 311 ESCAPE FROM EAST BERLIN—MD—94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 321 FOLLOW THE BOYS—MUC—95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 GREAT CARUSO, THE—DMU—109m.—(TC)—Mario Lanza, Ann Blyth—5013 (1-23-63)—High rating—Reissue  
 317 HOOK, THE—D—98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
 HOW THE WEST WAS WON—D—155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 301 I THANK A FOOL—D—100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 312 KILL OR CURE—C—88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 217 LOLITA—D—152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs  
 MONKEY IN WINTER—D—104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 365 MUTINY ON THE BOUNTY—D—179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 PASSWORD IS COURAGE—CD—116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 PERIOD OF ADJUSTMENT—C—112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 216 RIDE THE HIGH COUNTRY—W—94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help  
 SAVAGE GUNS, THE—W—85m.—Richard Basehart, Don Taylor, Maria Granada—5022 (2-20-63)—Average western for program—Made in Spain  
 320 SEVEN SEAS TO CALAIS—MD—102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good swashbuckling adventure—Italian; spoken in English  
 SHOW BOAT—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating—Reissue  
 304 SWORDSMAN OF SIENA—MD—92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 223 TARTARS THE—MD—83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made  
 222 TARZAN GOES TO INDIA—MD—86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 314 TRIAL AND ERROR—CD—99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 TWO WEEKS IN ANOTHER TOWN—D—107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 VERY PRIVATE AFFAIR, A—D—94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
 WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN—129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

## COMING FEATURES IN ORDER OF RELEASE

April COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brien  
 April IT HAPPENED AT THE WORLD'S FAIR—(PV; MC)—Elvis Presley, Joan O'Brien  
 March FOUR DAYS OF NAPLES  
 May IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch  
 May SON OF SPARTACUS—Steve Reeves  
 May RIFI IN TOKYO—Karl Boehm  
 May DRUMS OF AFRICA—(PV; MC)—Frnakie Avalon, Mariette Hartley  
 May FLIPPER—Chuck Conors, Luke Halpin

## COMING

CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl  
 CATTLE KING—(C)—Robert Taylor, Joan Caulfield  
 DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman  
 GOLD FOR THE CAESARS—(C)—Jeffrey Hunter  
 GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta  
 HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
 INTERNATIONAL HOTEL—(PV; EC)—Elizabeth Taylor, Richard Burton  
 LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale  
 MAIN ATTRACTION, THE—(EC)—Pat Boone, Nancy Kwanwan  
 MOON WALK—(PV; C)—Shirley Jones, Gig Young, Red Buttons  
 MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley  
 OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey  
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley  
 PRIZE, THE—Paul Newman, Elke Sommer  
 SUNDAY IN NEW YORK—Jane Fonda, Cliff Robertson  
 TAMAHINE—(EC)—Nancy Kwan, Dennis Price  
 TARZAN FAIES THREE CHALLENGES—(PV; MC)—Jock Mahoney  
 TWILIGHT OF HONOR—Richard Chamberlain, Joey Heatherton, Nick Adams  
 TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy  
 VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein  
 VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
 WHEELER DEALERS, THE—(PV; MC)—Lee Renick, James Garner  
 YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

## PARAMOUNT

## DISTRIBUTED DURING THE PAST 12 MONTHS

- R6119 DELICATE DELINQUENT, THE—C—101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 6115 ESCAPE FROM ZAHRAIN—D—93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn  
 R6208 FANCY PANTS—C—92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6205 GIRLS, GIRLS, GIRLS—CMU—106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 GIRL NAMED TAMIKO, A—D—110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 6117 HATARI—AD—158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment  
 6116 HELL IS FOR HEROES—D—90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war

## F

Face In The Rain ..... Emb.  
 Fancy Pants—RE ..... A1 Par.  
 Far Country, The—RE ..... A1 U-I  
 Fatal Desire ..... A3 For.  
 •Fear ..... A-I  
 •55 Days At Peking ..... AA  
 Firebrand ..... B Fox  
 First Spaceship On Venus ..... For.  
 Five Finger Exercise ..... A2 Col.  
 Five Miles To Midnight ..... A3 UA  
 Five Weeks In A Balloon ..... A1 Fox  
 Flamboyant Sex, The ..... For.  
 Flame In The Streets ..... A2 For.  
 •Flight From Ashiya ..... IJA  
 •Flipper ..... MGM  
 Follow The Boys ..... B MGM  
 •For Love Or Money ..... U-I  
 40 Pounds of Trouble ..... A2 U-I  
 •Four Days Of Naples ..... A2 MGM  
 Freud ..... Sp. U-I  
 Frightened City, The ..... B AA  
 •Fun In Acapulco ..... Par.  
 •Fury Of The Pagans ..... Col.

## G

•Gathering Of Eagles, A ..... U-I  
 Gay Purr-Ee ..... A1 WB  
 Geronimo ..... A2 UA  
 Giant—Re. .... A1 WB  
 •Gidget Goes To Rome ..... Col.  
 Gigot ..... A1 Fox  
 Girl Named Tamiko, A ..... B Par.  
 Girl With The Golden Eyes, The ..... C For.  
 Girls, Girls, Girls ..... A2 Par.  
 •Gold For The Caesars ..... MGM  
 •Golden Arrow, The ..... MGM  
 Great Caruso, The—RE ..... A1 MGM  
 Great Chase, The ..... Misc.  
 •Great Escape The ..... UA  
 Great Van Robbery, The ..... A1 UA  
 •Greatest Story Ever Told The ..... UA  
 •Gunfight At Comanche Creek ..... AA  
 •Gunfighters, The ..... AA  
 •Gun Hawk, The ..... AA  
 Guns Of Darkness ..... A2 WB  
 Gypsy ..... B WB

## H

•Hand Of Death ..... A2 Fox  
 Hatari ..... A1 Par.  
 •Haunted Village, The ..... A-I  
 •Haunting, The ..... MGM  
 Have Figure, Will Travel ..... Misc.  
 Hell Is For Heroes ..... A2 Par.  
 Hemingway's Adventures Of A Young Man ..... A3 Fox  
 Her Bikini Never Got Wet ..... For.  
 •Here's Las Vegas ..... UA  
 Hero's Island ..... A1 UA  
 Hook, The ..... A2 MGM  
 Horror Hotel ..... A3 For.  
 •Horse Without A Head, The ..... BV  
 •House Of The Damned ..... Fox  
 House Of Women ..... B WB  
 How The West Was Won ..... A1 MGM  
 •Hud ..... A3 Par.  
 Huns, The ..... A2 For.

## I

I Could Go On Singing ..... A3 UA  
 If A Man Answers ..... A3 U-I  
 I Spit On Your Grave ..... For.  
 I Thank A Fool ..... A3 MGM  
 Il Grido ..... For.  
 •I Love, You Love ..... C Col.  
 Immoral West, The ..... Misc.  
 In Search Of The Castaways ..... A1 BV  
 •In The French Style ..... Col.  
 •In The Cool Of The Day ..... MGM  
 I Like Money ..... A3 Fox  
 •Incredible Mr. Limpet, The ..... WB  
 Information Received ..... A3 U-I  
 •International Hotel ..... MGM  
 Invasion Of The Star Creatures ..... A1 Col.  
 interns, The ..... A3 Col.  
 •Irma La Douce ..... UA  
 •Iron Maiden, The ..... Col.  
 •Island Of Love ..... B WB  
 Island, The ..... A1 For.  
 •It Happened At The World's Fair ..... MGM  
 It Happened In Athens ..... B Fox  
 •It's A Mad, Mad, Mad, Mad World ..... UA  
 It's Only Money ..... A1 Par.



## J

Jack The Giant Killer	A1	UA
Joseph And His Brethren	A1	For.
Johnny Cool	UA	UA
Jumbo	A1	MGM

## K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
Kind Of Loving, A	B	For.
Kings Of The Sun		UA

## L

L-Shaped Room, The		Col.
Lad A Dog	A1	WB
Lady And The Tramp-RE.	A1	BV
Lady For A Knight		UA
Lady In A Cage		Par.
Lancelot And Guinevere		U-I
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
Legionnaire, The		MGM
Leopard, The		Fox
Lilies Of The Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
List Of Adrian Messenger, The		U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-I
Long Absence, The	A2	For.
Long Corridor, The		AA
Long Day's Journey Into Night	SP.	EMB
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty		EMB
Love Is A Ball		UA
Love Makers, The		Emb.
Love With The Proper Stranger		Par.
Lover Come Back-Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

## M

Madame	B	Emb.
Madrigal	A2	UA
Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Dinners' Club	A1	Col.
Man Who Shot Liberty Valance, The	A2	Par.
Maniac		Col.
Man's Favorite Sport?		U-I
Marco Polo	A1	AI
Marilyn		Fox
Marriage Of Figaro	A3	For.
Mary, Mary		WB
Masque Of The Red Death		AI
Maxime	B	For.
McLintock		UA
Merlin Jones		BV
Mermaids Of Tiburon		Misc.
Merrill's Maudsayers	A1	WB
Mighty Ursus	A2	UA
Mind Benders, The		A-I
Miracle Of The Vikings		A-I
Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
Missourian, The		WB
Mr. Hobbs Takes A Vacation	A1	Fox
Monkey In Winter	A3	MGM
Moon Walk		MGM
Mothra	A1	Col.
Mouse On The Moon		UA
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
Murder At The Gallop		MGM
Music Man, The	A1	WB
Muriel		UA
Mutiny On The Bounty	A2	MGM
My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

## N

Never Let Go		For.
New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future	B	Emb.

6206	IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6114	MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6213	MY SIX LOVES—CD-101m.—(TV)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6212	PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201	REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204	ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6203	WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211	WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207	WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209	WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

## COMING FEATURES IN ORDER OF RELEASE

May	DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott
May	HUD—(PV)—Paul Newman, Melvyn Douglas
June	NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens

## COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons  
 BECKET—(TC)—Richard Burton, Peter O'Toole  
 CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven  
 COME BLOW YOUR HORN—(PV; TC)—Frank Sinatra, Molly Picon  
 DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour  
 FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress  
 LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Southern  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WIVES AND LOVERS—(TC)—Janet Leigh, Van Johnson, Shelley Winters

## 20TH CENTURY-FOX

## DISTRIBUTED DURING THE PAST 12 MONTHS

216	AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209	BROKEN LAND, THE—W-60m.—(CS, DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211	VABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
217	FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218	FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220	GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213	HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241	I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214	IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
221	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223	LOVES OF SALAMMO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy, dubbed in English
305	LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210	LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
215	MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
	NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England
142	PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
306	ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301	SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy
204	SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
219	300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303	THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
124	20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
	YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

## COMING FEATURES IN ORDER OF RELEASE

	HAND OF DEATH—(CS)—John Agar, Paula Raymond
March	MARILYN—Documentary on Marilyn Monroe
	DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
March	HOUSE OF THE DAMNED—Ronald Forster, Merry Anders
May	POLICE NURSE—Ken Scott
May	YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden

## COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison  
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
 LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale  
 PLEASE, NOT NOW!—(CS)—Brigitte Bardot  
 QUINN'S GUARDS THE—(CS, TC)—Raymond Massey, Robert Stevens—England  
 SOMETHING'S GOT TO GIVE—Doris Day, James Garner  
 STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley  
 TAKE HER, SHE'S MINE—(TC)—James Stewart, Sandra Dee

## UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

	AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305	CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has ton names—Kramer
	DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
	FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
6221	GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
6307	GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229	HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
	I COULD GO ON SINGING—DMU-99m.—(PV; EC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch



- LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
- 6235 MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 MIGHTY URSUS—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6225—MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- 6215 NUN AND THE SERGEANT, THE—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 PRESSURE POINT—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6232 SWORD OF THE CONQUEROR—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 TARAS BULBA—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 TOWER OF LONDON—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 TWO FOR THE SEESAW—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- 6236 VAMPIRE AND THE BALLERINA, THE—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
- VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

## COMING FEATURES IN ORDER OF RELEASE

- Dec. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
- Dec. THIRD OF A MAN—Simon Oakland
- Dec. BEAUTY AND THE BEAST—(TC)—Mark Damon, Joyce Taylor
- Dec. COURT MARTIAL—Karlheinz Böhm, Christian Wolff
- Feb. BOY WHO CAUGHT A CROOK—Wanda Hendrix, Don Beddoe—Harvard
- April TOM JONES—(C)—Albert Finney, Susannah York—England
- May DR. NO—Sean Connery, Jack Lord—Eon
- May CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

## COMING

- CALL ME BWANA—Bob Hope, Anita Ekberg—Eon
- CEREMONY, THE—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
- FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
- GREAT ESCAPE, THE—(PV; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IRMA LA DOUCE—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL—Henry Silva, Elyabeth Montgomery—Chrislaw
- KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
- McINTOCKI—(PV, TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON—(EC)—Margaret Rutherford, Terry Thomas
- MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
- PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
- THIRD ROAD, THE—William Holden, Susannah York—Helvia
- STOLEN HOURS—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOYS IN THE ATTIC—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral
- YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

## UNIVERSAL

## DISTRIBUTED DURING THE PAST 12 MONTHS

- COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- 6212 FAR COUNTRY, THE—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 40 POUNDS OF TROUBLE—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6221 IF A MAN ANSWERS—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 LONELY ARE THE BRAVE—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 MYSTERY SUBMARINE—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6213 NIGHT CREATURES—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 NO MAN IS AN ISLAND—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6219 PHANTOM OF THE OPERA, THE—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 SASKATCHEWAN—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6218 SPIRAL ROAD, THE—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- 6222 STAGECOACH TO DANCER'S ROCK—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 THAT TOUCH OF MINK—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
- TO KILL A MOCKINGBIRD—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

## COMING FEATURES IN ORDER OF RELEASE

- April BIRDS, THE—(TC)—Rod Taylor, Jessica Tandy
- April UGLY AMERICAN, THE—(C)—Marlon Brando, Sandra Church
- May SHOWDOWN—Audie Murphy
- May PARANOIAC—Audie Murphy, Kathleen Crowley

## COMING

- BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
- CAPTAIN NEWMAN, M.D.—(EC)—Gregory Peck, Tony Curtis
- CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
- CHARADE—(PV; C)—Gary Grant, Audrey Hepburn
- DARK PURPOSE—(FC)—Shirley Jones, Rossano Brazzi
- FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- GATHERING OF EAGLES A—(C)—Rock Hudson, Mary Peach
- LANCELOT AND GUINEVERE—(C; PV)—Cornel Wilde, Jean Wallace

- Nightmare—A-1
- Night Of Evil—B Misc.
- Night Of Passion—(See During One Night)
- Night Tide (Firmgroup)—A-1
- Nine Hours To Rama—A3 Fox
- No Exit—B For.
- No Man Is An Island—A1 U-I
- No Place Like Homicide (What A Carve Up)—A1 Emb.
- Norman Vincent Peale Story, The—UA
- Notorious Landlady—A3 Col.
- Nude Odyssey—C For.
- Natty Professor, The—Par.
- Nun And The Sergeant, The—A3 UA

## O

- Of Human Bondage—MGM
- Old Dark House, The—Col.
- Operation Bikini—A-1
- Operation Snatch—For.

## P

- Pagan Island—Misc.
- Palm Springs Week-End—WB
- Panic Button—WB
- Panic In Year Zero—A3 A-1
- Paradise Alley—Misc.
- Paranoiac—U-I
- Papa's Delicate Condition—A1 Par.
- Paris When It Sizzles—Par.
- Passion Of Slow Fire, The—B For.
- Passionate Thief, The—Emb.
- Password Is Courage, The—A1 MGM
- Payroll—B AA
- Peeping Tom—For.
- Period Of Adjustment—A3 MGM
- Phaedra—C For.
- Phantom Of The Opera—A1 U-I
- Phantom Planet—A1 A-1
- Pigeon That Took Rome, The—A3 Par.
- Pink Panther—UA
- Pirates Of Blood River—A2 Col.
- Pit, The—A-1
- Playgirl After Dark—For.
- Play It Cool—AA
- Play It Cooler—Col.
- Playtime—For.
- Please, Not Now!—Fox
- Police Nurse—Fox
- Poor White Trash—B Misc.
- Postman's Knock—MGM
- Pressure Point—SP. UA
- PT 109—WB
- Prize, The—MGM
- Proper Time, The—UA
- Psychosimo—For.
- Purple Hills, The—A1 Fox

## Q

- Quare Fellow, The—A3 For.
- Queen's Guard, The—Fox
- Queen Of The Pirates—A1 Col.
- Question Of Consent, A—A-1

## R

- Rampage—WB
- Raven, The—A1 A-1
- Reach For Glory—Col.
- Rear Window—RE—A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner
- Reluctant Saint, The—A1 For.
- Reptilicus—A1 A-1
- Requiem For A Heavyweight—A2 Col.
- Rice Girl—A3 For.
- Ride The High Country—A3 MGM
- Rider On A Dead Horse—A3 AA
- Riff Raff Girls—For.
- Rififi In Tokyo—MGM
- Ring-A-Ding Rhythm—A1 Col.
- Road To Hong Kong, The—A1 UA
- Robe, The—RE—A1 Fox
- Roman Holiday—RE—A2 Par.
- Room Mates—For.
- Running Man, The—Col.

## S

- Sad Sack, The—RE—A1 Par.
- Safe At Home—A1 Col.
- Samar—A2 WB
- Sampson And The Seven Miracles Of The World—A2 A-1



Saskatchewan—RE	A2	U-I
Savage Sam		BV
Savage Guns	A2	MGM
Savonara—RE	A2	WB
Scanty Panties		Misc.
Scartace Mob, The		Misc.
Schizo		A-I
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
Senilita		Col.
Seven Capital Sins	C	Emb.
Seven Seas To Calais	A1	MGM
Show Boat—RE	A2	MGM
Showdown	A2	U
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
Something's Got To Give		Fox
Son Of Flubber	A1	BV
Son Of Sanson		For.
Spencer's Mountain	A3	WB
Spiral Road, The	A2	U-I
Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
Stolen Hours		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
Stripper, The		Fox
Summer Magic		BV
Sunday In New York		MGM
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Swingin' Along	A1	Fox
Sword Of The Conqueror	A2	UA
Swordsmen Of Sienna	A1	MGM

## T

Take Her, She's Mine		Fox
Tales Of Paris	C	For.
Tamahine		MGM
Tales Of Terror	A2	AI
Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
Tarzan Faces Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
Ten Girls Ago		U-I
Term Of Trial	A3	WB
Terror, The		AI
That Touch Of Mink	B	U-I
These Are The Damned		Col.
13 West Street	A2	Col.
Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
Third Of A Man	A2	UA
Thrill Of It All, The		U-I
Third Road, The		UA
Thirty Years Of Fun	A1	Fox
Time Bomb	A2	AA
To Kill A Mocking Bird	A2	U-I
Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
Toys In The Attic		UA
Traitors, The		U
Trapeze—Reissue	B	UA
Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
25th Hour, The		Col.
20,000 Eyes	B	Fox
Twice Told Tales		UA
Twilight Of Honor		MGM
Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

## U

Ugly American, The	U-I
Under The Yum Yum Tree	Col.

## V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
Very Important Persons		MGM
Very Private Affair, A	B	MGM
Vice And Virtue		MGM
Victors, The		Col.
Vikings, The—Reissue	A3	UA
Village Of Daughters		MGM

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter  
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson  
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda  
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton  
TRAITORS, THE—Patrick Allen, Jacqueline Ellis—English  
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns  
256 DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol  
163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program  
253 GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
257 GIANT—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
254 GYPSY—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical  
169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade  
165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines  
168 MUSIC MAN, THE—MU-151m.—(TE; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem  
PT 109—D-140m.—(PV, TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences  
164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines  
915 SAYONARA—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue  
265 SPENCER'S MOUNTAIN—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade  
167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad  
255 TERM OF TRIAL—D-113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

### COMING FEATURES IN ORDER OF RELEASE

- April CRITICS' CHOICE—(TC; PV)—Bob Hope, Lucille Ball  
May CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
June BLACK GOLD—Philip Carey, Diane McBain  
June ISLAND OF LOVE—(PV; TC)—Robert Preston, Georgia Moll

### COMING

ACT ONE—George Hamilton, Jason Robards, Jr.  
AMERICA AMERICA—Stathis Giallelis  
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson  
MISSOURIAN, THE—Robert Mitchum, Ty Hardin  
MY FAIR LADY—Rex Harrison, Audrey Hepburn  
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin  
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker  
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine  
YOUNGBLOOD HAWKE—(TC)—Warren Beatty, Suzanne Pleshette

## MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist film—Juri Prod.  
BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton  
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate  
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.  
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.  
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental  
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.  
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental  
HAVE FIGURE, WILL TRAVEL—NOV.-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare  
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica  
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier  
LUCKY PIERRE—NOV.-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare  
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquadscope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup  
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.  
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton  
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.  
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton  
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.  
SCANTY PANTIES—BUR.-72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin  
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari  
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner  
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin  
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier  
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.  
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.  
WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis  
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel  
BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho  
CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema  
CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor  
CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor  
CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.  
FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-69)—Exploitable offering for art spots—French; English titles—Albex  
ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated  
STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux



**CLEO FROM 5 TO 7**—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

**CONFESS DR. CORDA**—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

**CROOKS ANONYMOUS**—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

**CROSS OF LIVING**—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

**DEVI (THE GODDESS)**—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

**ELECTRA**—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

**ELUSIVE CORPORAL, THE**—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

**FIRST SPACESHIP ON VENUS**—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

**FLAME IN THE STREETS**—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

**GIRL WITH THE GOLDEN EYES, THE**—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

**HER BIKINI NEVER GOT WET**—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

**HORROR HOTEL**—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

**ISLAND, THE**—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

**I SPIT ON YOUR GRAVE**—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

**IL GRIDO**—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

**JOSEPH AND HIS BROTHERS**—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

**KIND OF LOVING, A**—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

**LONELINESS OF THE LONG DISTANCE RUNNER, THE**—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

**LOVE AND LARCENY**—C-94m.—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles—Major

**LOVERS OF TERUEL, THE**—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

**MAXIME**—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

**MR. ARKADIN**—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

**MONGOLS, THE**—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

**NEVER LET GO**—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

**NUDE ODYSSEY**—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

**OPERATION SNATCH**—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

**PASSION OF SLOW FIRE, THE**—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

**PEEPING TOM**—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

**PHAEDRA**—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

**PLAYGIRL AFTER DARK**—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

**PLAYTIME**—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

**PSYCOSISSIMO**—C-88m.—Ugo Tognazzi, Raimondo Vianello, Monique Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English titles—Ellis

**QUARE FELLOW, THE**—D-85m.—Patrick McGowan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

**RELUCTANT SAINT, THE**—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

**RIFF RAFF GIRLS**—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

**SECRETS OF THE NAZI CRIMINALS**—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

**SON OF SAMSON**—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

**SUNDAYS AND CYBELE**—D-110m.—Hardy Kruger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import—French; English titles—Davis-Royal

**SWEET ECSTASY**—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

**SWINDLE, THE**—92m.—Broderick Crawford, Giusetta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English titles—Astor

**TALES OF PARIS**—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English titles—Times

**TEMPTATION**—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

**TRIAL, THE**—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

**VARAN, THE UNBELIEVABLE**—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

**WALTZ OF THE TOREADORS**—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

**YOJIMBO**—D-110m.—(Tohoscope)—Toshiro Mifune, Eliino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

## W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
Waltz Of The Toreadors	B	For.
War And Peace—RE	A1	Par.
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Wives And Lovers		Par.
•Woman Warriors, The	A2	UA
Wonderful To Be Young	A2	Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM

## X

•X—The Man With The X-Ray Eyes A-I

## Y

•Yellow Canary, The		Fox
Yojimbo	A3	For.
•Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
•Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Man's Fancy, A		UA
•Young Racers, The		A-I

## Z

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# The Shorts Parade

1961--62; 1962-63 Seasons

## Buena Vista

### WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

17101 Donald's Lucky Day  
17102 Donald's Cousin Gus  
17103 Fire Chief (DD)  
17104 Early To Bed (DD)  
17105 Canine Caddy (MM)  
17106 Springtime For Pluto (P)  
17107 Dog Watch (P)  
17108 Art Of Skiing (G)  
17109 How To Play Baseball (G)  
17110 Mickey's Delayed Date (MM)  
17111 Chicken Little  
17112 Two Chips and A Miss (Chip 'n' Dale)

### SINGLE REEL CARTOONS (TECHNICOLOR)

101 How To Have An Accident At Work  
123 The Litterbug  
125 Aquamania

### TWO REEL CARTOON SPECIALS (TECHNICOLOR)

097 Goliath II  
102 Noah's Ark  
119 Saga Of Windwagon Smith  
122 Donald and The Wheel  
139 A Symposium On Popular Songs

### THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

079 Japan  
086 The Danube  
099 Eyes In Outer Space  
105 Islands Of The Sea  
106 Mysteries Of The Deep  
127 Bear Country (Re-issue)  
131 Water Birds (Re-issue)

### FEATURETTES (TECHNICOLOR)

094 Legend Of Sleepy Hollow (Re-issue)  
114 Hound That Thought He Was A Raccoon  
118 Horse With The Flying Tail

## Columbia

### COLOR FEATURETTES

7441 (Sept.) Wonderful Switzerland  
7442 (Nov.) Travel Along With The Arkansas Traveler

### LOOPY DE LOOP COLOR CARTOONS

7701 (Sept.) Slippery Slippers  
7702 (Oct.) Chicken Fracas-See  
7703 (Nov.) Rancid Ransom  
7704 (Dec.) Bunnies Abundant

### MR. MAGOO CARTOONS (REISSUES)

7751 (Sept.) Magoo's Cruise  
7752 (Oct.) Magoo's Problem Child  
7753 (Nov.) Love Comes To Magoo  
7754 (Dec.) Meet Mother Magoo

### COLOR FAVORITE CARTOONS (REISSUES)

7601 (Sept.) Gerald McBoing Boing On Planet Moo  
7602 (Sept.) Happy Tots  
7603 (Oct.) Willie The Kid  
7604 (Nov.) Little Rover  
7605 (Nov.) Christopher Crumpet  
7606 (Dec.) A Boy and His Dog

### CANDID MICROPHONE

7551 (Sept.) No. 1 Series 4  
7552 (Nov.) No. 2 Series 4

### TWO REELERS THE THREE STOOGES (REISSUES)

7401 (Sept.) Husbands Beware  
7402 (Oct.) Creeps  
7403 (Nov.) Flagpole Jitters

### COMEDY FAVORITES (REISSUES)

7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)  
7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)  
7433 (Dec.) Training For Trouble (Schilling & Lane)

### ASSORTED FAVORITES (REISSUES)

7421 (Sept.) Spies and Guys (Joe Besser)  
7422 (Nov.) General Nuisance (Buster Keaton)  
7423 (Dec.) Hook A Crook (Joe Besser)

### SERIALS (REISSUE)

7120 (Oct.) The Batman

## Metro-Goldwin-Mayer

### TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten  
W-362 (Oct.) Down and Outing  
W-363 (Dec.) Creek To Me-ow  
W-364 (Jan.) High Steaks  
W-365 (Mar.) Mouse Into Space  
W-366 (Apr.) Landing Stripling  
W-367 (June) Calypso Cat

### NEW TOM AND JERRY CARTOONS (METROCOLOR)

C-6431 Dickie Moe  
C-6432 Cartoon Kit  
C-6433 Tall In The Trap  
C-6434 Sorry Safari  
C-6435 Buddies Thicker Than Water  
C-6436 Carmen Get It

### GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

W-6461 Puss Gets The Boot  
W-6462 Fraidy Cat  
W-6463 Dog Trouble  
W-6464 Bowling Alley Cat  
W-6465 Fine Feathered Friend  
W-6466 Sufferin' Cat  
W-6467 Lonesome Mouse  
W-6468 Mouse Comes To Dinner  
W-6469 Baby Puss  
W-6470 Zoot Cat  
W-6471 Million Dollar Cat  
W-6472 Puttin' On The Dog

## Paramount

### COLOR FEATURETTE

AA22-1 Sportarama

### HIGH TOPPER

T22-1 Thin Along

### NOVELTOONS

P22-1 Anatole  
P22-2 Yule Laff  
P22-3 It's For The Birdies  
P22-4 Fiddlin' Around  
P22-5 Ollie The Owl  
P22-6 Good Snooze Tonight  
P22-7 A Sight For Squaw Eyes

### MODERN MADCAPS

M22-1 Penny Pals  
M22-2 Robot Ringer  
M22-3 One Of The Family  
M22-4 Ringading Kid  
M22-5 Drum Up A Tenant  
M22-6 One Weak Vacation

### POPEYE CHAMPIONS

E22-1 Shuteye Popeye  
E22-2 Child Sockology  
E22-3 Ancient Fistory  
E22-4 Big Bad Sinbad  
E22-5 Popeye's Mirthday  
E22-6 Baby Wants A Battle

### COMIC KING

C22-1 Et Tu Otto  
C22-2 A Tree Is A Tree Is A Tree  
C22-3 The Method and Maw  
C22-4 Take Me To Your Gen'ral  
C22-5 Keeping Up With Krazy  
C22-6 Mouse Blanche

## 20th Century-Fox

### MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

7301 (Jan.) Rail Tour of Europe  
7302 (Feb.) Maine, U.S.A.  
7303 (March) Sports in Florida  
7304 (April) Fairytale Land—Denmark  
7305 (May) Chinatown  
7306 (June) Yellowstone Ranger

### TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

5301 (Jan.) Fight to the Finish  
5302 (March) Astronaut  
5303 (April) Missing Genie  
5304 (April) Tea Party  
5305 (June) Sidney's White Elephant  
5306 (June) Long Island Duckling

### TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5321 (Jan.) Tea House Mouse  
5322 (Feb.) To Be Or Not To Be  
5323 (March) The Juggler of Our Lady  
5324 (May) Pearl Crazy

## Universal-International

### TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

4301 (Jan.) Land Of The Long White Cloud

### SPECIAL

4304 (Jan.) Football Highlights of 1962

### ONE REEL COLOR SPECIALS

4371 (Jan.) Steel Bands—Tropical Music (CS)  
4372 (Feb.) A Picture For Jean  
4373 (Mar.) A Bridge Named Emma (CS)  
4374 (Apr.) End Of The Plains  
4375 (May) Island Spectacular  
4376 (June) South Of The Amazon  
4377 (July) Land Of Extremes  
4378 (Aug.) Land Of Homer

### WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

4331 (Jan.) Woody Meets Davy Crewcut  
4332 (Feb.) Box Car Bandit  
4333 (Mar.) Unwearable Salesman  
4334 (Apr.) International Woodpecker  
4335 (May) To Catch A Woodpecker  
4336 (June) Round Trip To Mars  
4337 (July) Dopy Dick, The Pink Whale

### NEW WALTER LANTZ COLOR CARTUNES

4311 (Jan.) Fish and Chips  
4312 (Jan.) Greedy Gabby Gator (WW)  
4313 (Feb.) Coming Out Party  
4314 (Mar.) Case Of The Cold Storage Yegg  
4315 (Mar.) Robin Hoody Woody (WW)  
4316 (Apr.) Charlie's Mother-In-Law  
4317 (May) Stowaway Woody (WW)  
4318 (May) Hi-Seas Hi-Jacker  
4319 (June) Shutter Bug (WW)  
4320 (July) Salmon Loafer  
4321 (July) Coy Decoy (WW)  
4322 (Aug.) Goose In The Rough  
4323 (Sept.) Tenant's Racket (WW)  
4324 (Oct.) Pesky Pelican  
4325 (Oct.) Short In The Saddle (WW)  
4326 (Nov.) Goose Is Wild  
4327 (Nov.) Tepees For Two (WW)  
4328 (Dec.) Science Friction (WW)  
4329 (Dec.) Untitled (WW)

## Warner Bros.

### MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

1701 (9-1-62) Honey's Money  
1702 (9-22-62) The Jet Cage  
1703 (10-20-62) Mother Was A Rooster  
1704 (11-10-62) Good Noose  
1705 (12-29-62) Martian Through Georgia  
1706 (1-19-63) I Was A Teenage Thumb  
1707 (3-9-63) Fast Buck Duck  
1708 (4-20-63) Mexican Cat Dance  
1709 (5-11-63) Woolen Under Where

### BUGS BUNNY SPECIALS

1721 (12-8-62) Shish Ka Bugs  
1722 (2-9-63) Devil Feud Cake  
1723 (4-6-63) The Million-Hare

### BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

1301 (9-8-62) Hurdy-Gurdy Hare  
1302 (9-29-62) Muscle Tussle  
1303 (10-27-62) Fowl Weather  
1304 (11-24-62) 8 Ball Bunny  
1305 (12-22-62) Design For Leaving  
1306 (1-26-63) Dog Pounded  
1307 (2-16-63) Cat-Tails For Two  
1308 (3-16-63) Easy Peckin's  
1309 (4-13-63) No Barking  
1310 (5-25-63) Up Swept Hare

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

1001 (10-6-62) A Touch Of Gold (New)  
1002 (3-30-63) Thar She Blows

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

1501 (11-17-62) Sporting Courage  
1502 (1-5-63) Sea Sports Of Tahiti  
1503 (3-2-63) Moroccan Rivas  
1504 (5-4-63) When Fish Fight



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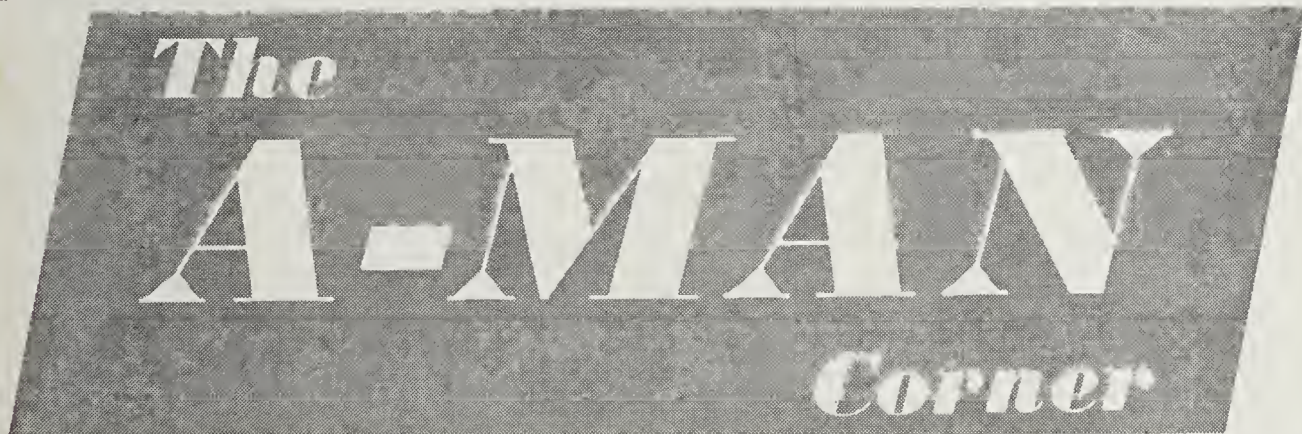
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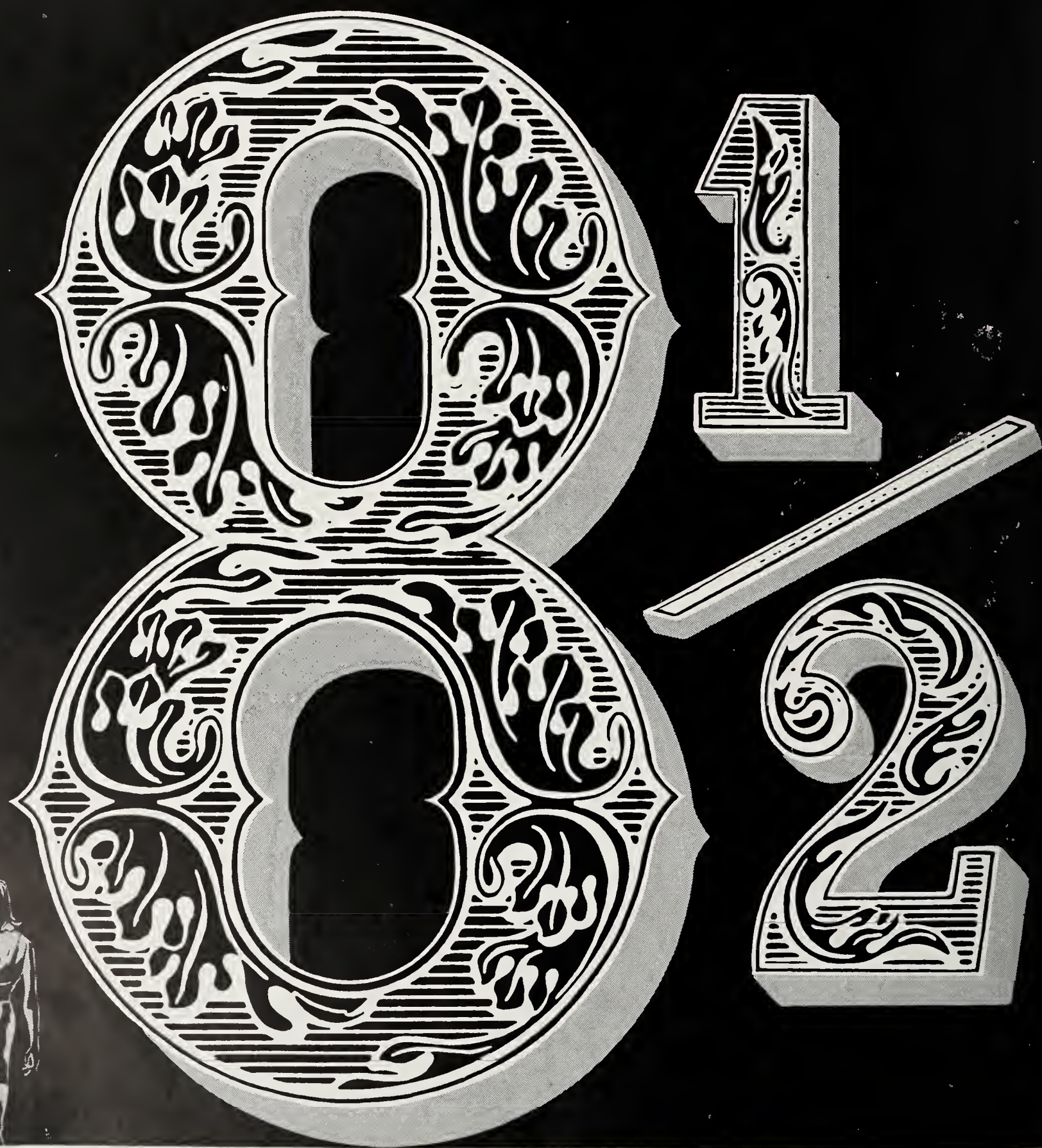
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